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AUGUST 2015

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HEAD GAMES

High ponytails with Prada accessories, plus more new hairstyles for fall

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they do this fall—the bangs are just as shaggy, the Afros just as wild, and the bowl cuts just as groovy.

BY DANIELLE PERGAMENT

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THAT '70S HAIR
Bowl cuts, Afros, lanky waves—these retro styles look modern again.



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Look Inside Our Makeup Bags

What's really in an *Allure* editor's stash? We're spilling out our products, including the mascara we recommend to anyone who'll listen and the concealer we swear hides every zit and dark circle. Even better: You can buy the products from each editor's bag without lifting much more than a finger, at allure.com/shop-this. Just click the red ShopThis! button, then sit back and wait for your new favorite products to arrive at your door. Talk about instant gratification.



From left: Dr. Jart+ Water Fuse Water-Full Hydrogel Mask, CoverGirl + Olay The De-Puffer Eye Concealer, Dr. Dennis Gross Skincare Alpha Beta Peel Extra Strength, and Garnier Skin Renew Anti-Puff Eye Roller.

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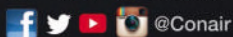
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PATRICK DEMARCHELIER

Most celebrity shoots have two subjects: the star and the dress. But when Demarchelier photographed Salma Hayek for “Real Thing,” the clothes were stripped away—literally—to focus on the actress’s arresting face. And while many stars need some convincing to get naked, Hayek had no qualms. “She’s a great character,” says Demarchelier, who even got a few impromptu shots while Hayek was still in hair and makeup.



JESSICA PRESSLER

“It was sort of like talking to Confucius—she thinks deeply about the meaning of life,” Pressler says of interviewing Salma Hayek for “Real Thing.” And since the actress is a beauty guru as well, thanks to her Nuance Salma Hayek line, Pressler was eager for skin-care advice. “She told me about her moisturizer for older skin, but then she looked searchingly at my face and said, ‘You know what? You don’t need it.’ I felt blessed by a skin goddess.”



CHRIS McMILLAN

McMillan has been a hairstylist for over 30 years, but his photography career began when *Allure* asked him to shoot his current obsession—’70s hairstyles—for “Back to Cool.” To give the images an easy feeling, *Allure* requested that he use his iPhone 6 Plus. McMillan even cast the actresses and chose the setting: in and around his house in West Hollywood. “I wasn’t stressed because I was with my dogs and my husband. We ordered my favorite tacos,” he says.



SEBASTIAN KIM

Kim spent two days photographing six hairstyles on six models in six different locations for “Head Turners.” Some of the destinations inspired a fresh perspective, like a shot taken beneath a canopied art installation in Madison Square Park. Others required on-the-fly ingenuity. When he was turned away by the new Whitney Museum despite having a permit, Kim shot on the street outside. “I had to photograph everything guerrilla style, without a tripod,” he says.



PATRICK ROGERS

While interviewing models and stylists about George Michael’s “Freedom! ’90” music video on its twenty-fifth anniversary, Rogers learned how low-key the production had been. “There were no assistants or entourages. There were precisely two trailers for everyone. And the director, David Fincher, just told the glam team to make the models look good. That gave the video a freshness that probably wouldn’t happen today. And it helped establish the supermodel moment,” he says.



BROOKE LUNSKI

Lunski jumps through every last logistical hoop when she coordinates *Allure* photo shoots, and “Head Turners” was her biggest challenge to date. “I wear flats when I’m scouting, and I had them on for two weeks,” says the associate producer. Her proudest moments? “I found a cool workout place called TheRun. It’s like SoulCycle with treadmills. Then at a restaurant, I bought drinks for customers so they’d let us have the tables we needed.”

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Feedback

Beauty, brains, and guts...
that's [@ElizabethBanks](#).
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[@1Tough_Sheltie](#)
via Twitter

[@Allure_magazine](#) confirmed
my love for [@ElizabethBanks](#)—
she's hot shit. We
could be friends. #girlcrush

[@heyheymisty](#)
via Twitter

A Tribute

The day I found out about Dr. Fredric Brandt's death, I could barely keep from crying. I was not a regular patient, but I saw him at every store event I could and made his products an integral part of my skin-care routine. Every time I saw him, he gave me his undivided attention as he answered every question I could think of. His advice and recommendations always helped me feel confident in my skin. Thank you for running such a beautiful tribute in the form of the June 2015 Letter From the Editor.

Michelle Mazzarella
via email



Your tattoo story "Fine Lines"
[June] was fantastic,
[@Allure_magazine](#)! I shared it
with my 13-year-old daughter
and she loved it also! #alluremag
[@sherig12](#)
via Twitter



Joined the [@Allure_magazine](#)
[#SampleSociety](#) a couple of
months ago, and I must say I
love the samples. Great
way to try new products!

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Allure Regrets

In "2015 Readers' Choice Awards"
(June), the photographs of two
of the winners, John Frieda Frizz
Ease Original 6 Effects Serum and
John Frieda Frizz Ease Dream Curls
Daily Styling Spray, were mistakenly
swapped. Allure regrets the error.

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Jean Seberg filming *Breathless* in 1959

SHORT HAIR

When a woman gets a drastic haircut, it can be a sign of strength, a cry for help—or just the desire for a fresh look. Here, the short history. —KATE SULLIVAN

1100 B.C.: Approximate year Greeks began burying their dead in the ground; widows would cut their hair and bury it with their husbands.

13: Joan of Arc's approximate age when, in the fifteenth century, she cut her hair into a style popular among knights, similar to a pageboy.

4: Centuries later that Parisian hairstylist Monsieur Antoine gave his clients what he called a "bob," saying it was inspired by Saint Joan.

1: World War during which American women began cutting their hair into bobs. Many historians attribute the trend to military nurses adopting shorter cuts for convenience and hygiene.

1920s: Decade many American schools and churches rallied against flappers for "acting like men." To discourage girls from bobbing their hair, some pamphlets claimed it would cause a girl to grow a mustache.

10: Number of minutes Amelia Earhart flew (as a passenger) at a Long Beach, California, air show in 1920. Afterward, she cropped her hair in the style of other female aviators and started taking flying lessons.

1925: Year American performer Josephine Baker made her stage debut in Paris. The audience loved her—and her short hair.

1,000: Approximate number of bobs salons in major cities gave during peak weeks in 1926 and 1927. Many offered smelling salts to women who fainted midcut.

1940: Year Frida Kahlo painted *Self-Portrait With Cropped Hair* soon after divorcing her husband, Diego Rivera. In it, Kahlo is surrounded by hair scattered on the floor.

1: Year later Kahlo and Rivera reconciled.

1944: Year women who'd had sex with occupying Nazi soldiers had their heads shaved publicly in front of jeering crowds. This has been referred to as "the ugly carnival."

1966: Year Mia Farrow cut her hair short using a pair of fingernail scissors.

1: Inches Vidal Sassoon, often erroneously credited with giving Farrow her first short cut, trimmed her hair as a publicity stunt for the movie *Rosemary's Baby*.

47: Years later Farrow wrote to *The New York Times* with two corrections to an article on famous haircuts: "I intend no disrespect to Mr. Sassoon, but he had nothing to do with my haircut. Neither, I can assure you, did my divorce from Frank Sinatra."

1988: Year the film *Working Girl* was released. In it, Melanie Griffith played an ambitious Staten Island secretary who chops her hair to chin length, saying, "You wanna be taken seriously, you need serious hair."

1: Approximate number of weeks before the 1989 Milan fashion shows that photographer Peter Lindbergh convinced model Linda Evangelista to cut her hair short.

16: Number of designers (out of 20) who subsequently canceled Evangelista's appearance in their runway shows. Soon after, however, the cut ignited her career.

72: Percentage of British men who found women with long hair the most attractive in a 2013 survey about dating. Fifteen percent preferred short hair, and 13 percent didn't care either way.

15: Number of the 23 female CEOs of Fortune 500 companies who had a bob in 2014.

1980s

Decade singer Annie Lennox said, "There's something very sensual about running your fingers through short hair."



MAKE UP
FOR EVER



PROFESSIONAL – PARIS

ANDREJA PEJIĆ, Transwoman and Supermodel



Makeup Lesson

Besides the usual foundation and cream, makeup artist Gucci Westman dabbed a highlighter on Hayek's cheeks. She lined Hayek's eyes with a black kohl pencil and liquid liner, then colored in her lips with a pinkish-brown pencil.

Hayek poses for photographer Patrick Demarchelier while Garren and Gucci Westman look on.

Salma Hayek

The scoop from behind the scenes at *Allure's* shoot.



Paul Cavaco adjusts Hayek's own Gucci hat, which she wore for a few shots. Bottega Veneta coat.



Hayek places her hands on her knees for an upright posture. Gucci dress.

1 For her second *Allure* cover, Hayek provided her own clothes. Sort of. The big, floppy Gucci hat the actress wore to the shoot got mixed up with the clothes laid out for the day, and she wound up putting it on for some of the photos. (The hat didn't make the final cut.)

2 Hayek surprised the crew with goody bags filled with hair and skin products by Nuance Salma Hayek. She pulled out a bottle of her favorite texturizing spray from a bag and asked, "Who wants fuller hair?" then grabbed her publicist, Lisa Kasteler, and began fluffing.

3 "We wanted to capture the landscape of Salma's face," says *Allure* creative director Paul Cavaco, who was inspired by glamorous close-ups of Sophia Loren from the '60s.

4 The shoot ran late, and Hayek had to catch a flight to London. So writer Jessica Pressler hopped into the actress's car and conducted the interview on the way to the airport. Fortunately for Pressler, there was traffic. And fortunately for Hayek, she made her flight. —CHLOE METZGER



Bra by Stella McCartney Lingerie. Photographed by Patrick Demarchelier. Hair: Garren of Garren New York. Makeup: Gucci Westman. Manicure: Deborah Lippmann. Fashion editor: Paul Cavaco. Details, see Shopping Guide.

Hair Lesson

The key to re-creating the bed-head-y texture in Hayek's updo? Styling paste and hair oil, says hairstylist Garren. Rub them together in your hands and work them through dry hair from roots to ends before loosely pinning it up.

BEAUTY SCHOOL: For more details on Hayek's updo, see page 154.

Beyond the Cover

Hayek produced and voices one character in the animated film *The Prophet*, out this month.



Hayek's look can be re-created with the following: They're Real Push-Up Liner in Beyond Black, Watt's Up Highlighter, and Hydra-Smooth Lip Color in Frisky Business by Benefit.

ALLURE.COM: WATCH HAYEK EXPLAIN WHY SHE WAS PHOTOGRAPHED IN "THE MINIMUM CLOTHES POSSIBLE" AT VIDEO.ALLURE.COM.



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JAMIE CHUNG, Actress and Blogger



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Oil-absorbing charcoal strip pulls deep down gunk (like blackheads!) and oil out of your pores.



The Feminine Mystique

The stunning debut of Caitlyn Jenner on the cover of *Vanity Fair* may be the ultimate beauty moment. Her transition—and the way people have embraced it—is a milestone in our culture. It also says all kinds of things about women and beauty.

The idea of transformation is as old as fairy tales, taken, in this case, to a whole new dimension. It's interesting that Jenner assumed the hyperfeminine look of a Hollywood movie star, with long hair and an hourglass figure in a satin corset, for her first public appearance. The glamorous makeover is a classic Hollywood trope, and in Annie Leibovitz's powerful photographs, Jenner could be Joan Crawford or Gloria Swanson. In one, Jenner sits in a director's chair in her bathroom wearing a lace corset and heels, surrounded by beauty detritus—there's makeup everywhere, loofah sponges, body creams, and a power strip loaded with hair appliances. It's a retro image for a very modern story about putting on your face and becoming a woman.

Jenner told writer Buzz Bissinger that she was most looking forward to having "girls' nights...where...you can talk about outfits. You can talk about hair and makeup.... It becomes not a big deal." Jenner's furtive experiments in femininity as a man left him yearning to "be able to have my nail polish on long enough that it chips off," he told Diane Sawyer in his last interview as Bruce. There's poignancy in that simple desire, where the quotidian annoyances of being a woman are the ultimate markers of femininity and a symbol of identity finally realized.

In many ways, with her facial surgery and her new body, Jenner is adopting the aspects of femininity that have been associated with holding women back. "Now you're a woman," Jon Stewart joked, "and your looks are really the only thing we care about." There's clearly a double standard at work. "In any other celebrity, that surgery would be criticized. Look at the howl over Renée Zellweger when people thought she had changed her eyes," says *Allure* contributing editor at large Joan Kron, who specializes in plastic surgery. And you can't help wondering how long it will be before the tabloids say Jenner looks fat or tired or like she's having a bad hair day. These feminine archetypes of beauty are both comforting and slightly disturbing.

Perhaps Caitlyn Jenner's openness about her transition, and her recognition of the "pressure that women are under all of the time about their appearance," will also encourage a sidebar conversation about the outmoded feminine ideal and the power it still holds over women and men.

Jenner shows us that appearance and gender are more malleable than they have ever been. They can be shaped and manipulated according to an individual's desire, and they can express the potent truth.

Linda Wells, Editor in Chief

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BEAUTY

LONGER LASHES, A COOL BODY LOTION, AND ALLURE'S FIRST NAIL-POLISH COLLECTION

REPORTER



Calvin Klein Collection

Hairstylist Guido worked a nickel-size blob of Redken Move Ability 05 shine-enhancing paste from midlength to ends before curling, then finished with dry texturizing spray.



Roberto Cavalli

After curling the hair, hairstylist Sam McKnight misted it with L'Oréal Professionnel Beach Waves salt spray and then with water to encourage natural bends and waves.



Ralph Lauren

Starting with air-dried hair, Guido wrapped sections around a curling iron, then applied texturizing spray from ear length down.

The New Waves

LOOK NOW

It's hard to label the waves we saw on the fall runways. They're too shiny to be beachy, too bouncy to be lived-in, too loose to be laborious. Hairstylists achieved them by blow-drying the hair smooth, twisting two-inch sections around a one-inch curling iron, and layering products to get a not-too-matte, not-too-glossy finish. We may not know what to call them—but we know we want them. —JENNA ROSENSTEIN

TIP: A middle part is the key to this look. It makes the waves look effortless (even when they're not).

EDITORS' FAVORITES

**Rimmel London
Keep Calm
and Party Lip Balm.**

This very cool bullet looks like it would deliver Rihanna-purple lips. You actually get a slight hint of berry and moisturizing beeswax. \$2.50.



**Stila Aqua Glow
Watercolor Blush in
Water Blossom.**

We haven't had this much fun applying blush since we giggled about orgasms. Tap your finger on the squishy compact to release just enough of the sheer liquid for a soft flush. \$26.



**GlamGlow FlashMud
Brightening Treatment.**
We're often asked how to make skin look fresh—fast—before a big event. This mask is our new answer. Ground pumice and lactic acid gently exfoliate to make skin look glow-y in 20 minutes. \$69.



**Zoya Naked Manicure Buff and
Tip Perfector.**

These polishes do for your nails what a great BB cream and highlighter do for your skin. The beige evens nails, the sheer white brightens tips, and together they look like you're wearing nothing at all. \$9 each.

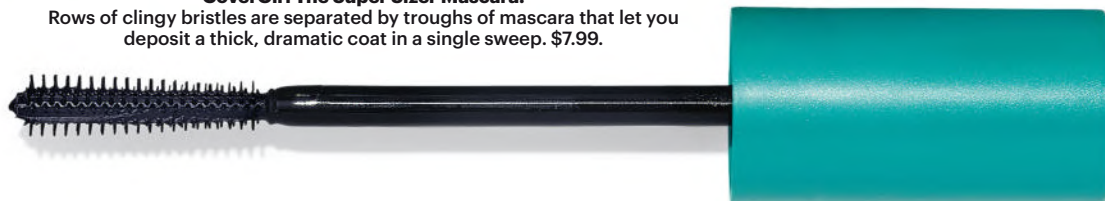
Tata Harper Boosted Contouring Eye Mask.

We slather this blend of algae extract and botanical oils around our eyes before bed and dream that we live on a gorgeous Vermont farm (like Harper herself). Our reality come morning is almost better: smoother, less-puffy eyes. \$150.



CoverGirl The Super Sizer Mascara.

Rows of clingy bristles are separated by troughs of mascara that let you deposit a thick, dramatic coat in a single sweep. \$7.99.



A close-up photograph of two women with long, light-colored hair. The woman on the left is looking directly at the camera with a neutral expression. The woman on the right is smiling and looking slightly away from the camera. They are positioned very close together, with their faces nearly touching. The woman on the right is wearing a plaid shirt with dark buttons.

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Our Perfect 10

What do you get when you cross fashion-obsessed beauty editors with nail polish? The *Allure & Butter* London Arm Candy Collection. Inspired by runways, street-style blogs, Pinterest, and our own photo albums from the '70s, we created—and named—all ten colors. They include a rosy metallic nude (our new neutral), the brightest blue-violet that color labs can produce (our new bold), and a glitter-packed charcoal (our new crazy). We hope you think we nailed it.

—PATRICIA TORTOLANI

BEAUTY SCHOOL: For one of our favorite nail-art looks using polishes from the collection, turn to page 155.

Stylist Veronika Heilbrunner's boho Chloé dress (left) was a reference for our take on '70s rust. It's Vintage.

With a splash of orange and yellow, Statement Piece is bright and cheery but every bit as sophisticated as classic red.

It wasn't easy replicating a violet as vibrant as the shade in nature. Violet's Revenge is a bright blue-purple with a wet-looking finish.

To make a candy pink for all ages, we added a hint of lilac. The Sweet Spot is a nongirlie pastel.

Not too warm, not too cool—the dark-chocolate shade Lust or Must works on all skin tones.

Army green is possibly the chicest neutral ever. Look closely: So Major has subtle gold shimmer.



THE SCOOP

JERGENS WET SKIN MOISTURIZER

THE NEWS: Everyone knows (or at least everyone who reads *Allure* knows) that you should apply body lotion right out of the shower. But just try rubbing most lotions over wet skin; you get a gloppy film. This one sinks in to leave skin silky.

HOW IT WORKS: Turn off the shower, immediately rub the milky formula all over, wait a few seconds, then pat dry. Unlike traditional lotions, this formula, which includes emulsifiers

and a low level of surfactants, allows hydrating oils and water to easily combine and absorb into skin. Glycerin draws in additional moisture from the atmosphere.

THE VERDICT: Until now, the only body moisturizers that could easily be applied to wet skin have contained waxes that needed to be rinsed off. After rinsing, though, there weren't always enough hydrating ingredients

left to keep skin soft all day. "This no-rinse formula locks in moisture and then creates a light film that keeps dryness at bay for much longer," says cosmetic chemist Ni'Kita Wilson. We were skeptical but found the thin consistency made it easy to apply. "I hit my body in less than 30 seconds, and my skin was really soft afterward," said one of our testers.

—BROOKE LE POER TRENCH

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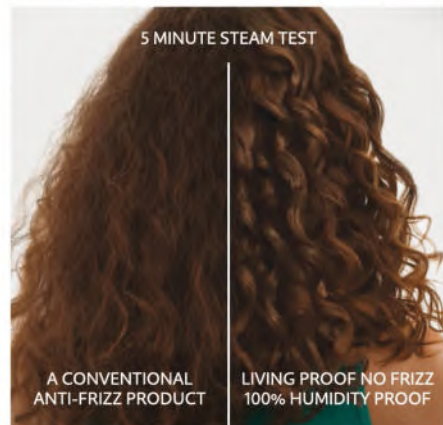
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BEAUTIFUL PEOPLE

KAT VON D

She's pretty much allergic to the word "normal," and that hasn't hurt her one bit. In fact, Kat Von D's eccentricity has brought her mainstream success with her seven-year-old makeup line for Sephora. Her lipsticks are the stores' most popular, and her other products—the felt-tip eyeliner, the six-shade contouring kit—are top sellers.

The 33-year-old tattoo artist, designer, painter, and classical pianist grew up wanting to be Salvador Dalí. "Did you know he had a

makeup line?" she asks. Von D's line capitalizes on her reality-show fame and her rebel spirit with tough-girl packaging and controversial names. (The latest dustup was about Underage Red.)

What we love most are the pigment-packed liquid lipsticks and the full-coverage concealer that refuses to crease. One of her softer lip shades, the irresistible dusty-rose Lolita, has spawned an even pinker version, Lolita II, available in October. If there's one thing Von D's fans know, it's that femininity and edge aren't mutually exclusive. —DANIELLE PERGAMENT



Tattoo artist and entrepreneur Von D has portraits of her family hidden in her tattoos.



Von D's expertise in tattoo shading inspired the Shade & Light Contour Palette.



TAKING NOTES Valentino Valentina

WHAT IT IS:
A sweet floral scent

NOTES:
Peony, strawberry, blackberry, rose, cashmeran wood, ambrox, and praline

WHY WE LIKE IT:
As the name and the bright-pink bottle suggest, this is one assertively feminine scent. The first impression is so sugary and soft, it borders on cuddly—strawberry, praline, and full-figured peony. But when deep rose and spiky blackberry notes surface after a few minutes, the scent takes on a sharper, sexy quality that's both flowery and lush.

—LIANA SCHAFFNER

Lolita is the best-selling lip shade at Sephora.

"I HAVE A HUGE RESPECT FOR MAKEUP AS AN ART FORM."



Kat Von D Studded Kiss Lipsticks come in colors as bold as their names. From left: Homegirl, Hexagram, Sexer, Countess, and Bauhaus.

PRODUCT REVIEW

R + CO BADLANDS DRY SHAMPOO PASTE

WHAT IT IS: A dry shampoo in paste form
WHAT IT DOES: Lifts roots, creates messy texture, and prolongs a blowout
KEY INGREDIENTS: Volcanic ash and zeolite (absorb oil); coconut and argan oils (moisturize)
HOW IT LOOKS/FEELS/SMELLS: The pale-gray paste looks like wet sand, feels tacky (like hair wax), and has a clean, claylike smell.
WHY WE LIKE IT: Dry-shampoo sprays can be sticky, and loose powders not sticky enough

(just ask anyone who's ever used one while wearing black). Rub this paste between your fingertips and massage it into the roots and midlength—what starts as a cream melts into an oil and then dries to a powder, lifting the hair and creating a slightly rough texture (with no mess). It kept our testers' blowouts fresh and bouncy for two extra days. And they loved that they could place it precisely at the roots, so the rest of their hair stayed shiny. —LEXI NOVAK



Nail the look with
Shock Wave and Pink Tank

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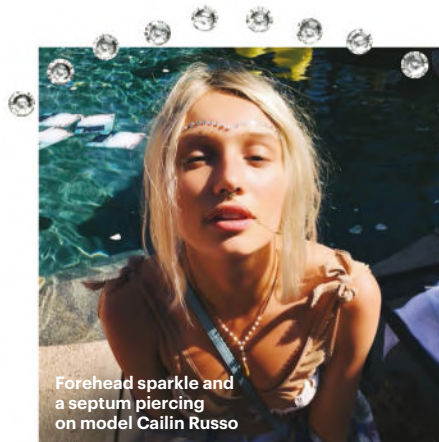
Tidal
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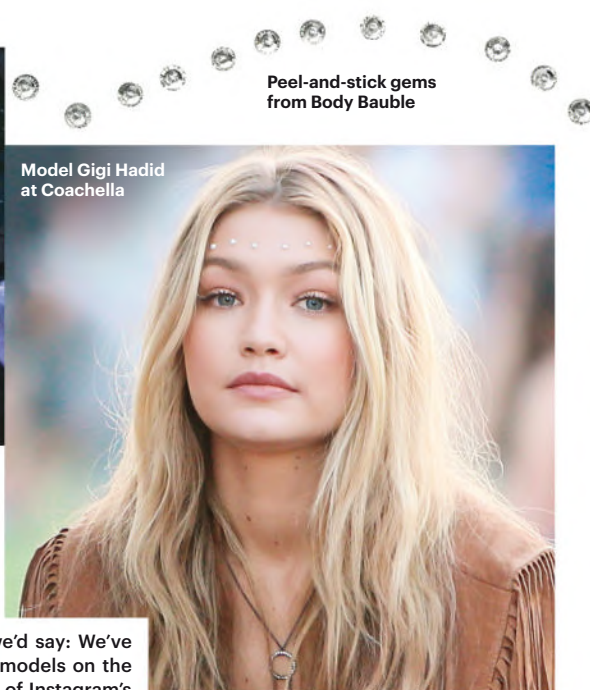
Wine
Stock

Game of
Chromes

Pink
Tank



Forehead sparkle and a septum piercing on model Cailin Russo

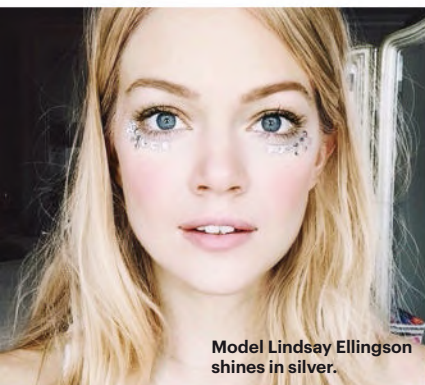


Model Gigi Hadid at Coachella

Peel-and-stick gems from Body Bauble

BLING RING

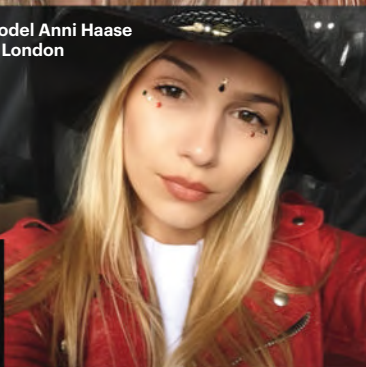
Here's a crazy thing we never thought we'd say: We've been wearing face jewelry. And so have models on the Givenchy and Rodarte runways and many of Instagram's Most Beautiful People. (OK, fine, they were doing it first.) If you're crafty, pick up rhinestones from an art store and stick them to your face with lash glue. For the rest of us, Body Bauble makes crystal designs that peel off in one sticky piece. For anyone ready to put a tiny crystal on her occipital bone: Own it. Whether you pop them at the inner corners of your eyes or scatter a bunch so your forehead looks like a Swarovski display, pull your hair off your face, hold your head high, and let yourself shine. —DANIELLE PERGAMENT



Model Lindsay Ellingson shines in silver.



On the Givenchy fall 2015 runway



Model Anni Haase in London



A Kardashian and two Jenners in Thailand

Miracle Grow



Cosmetic chemists are a patient bunch. At Shiseido's Tokyo labs, they tested hundreds of hair-growth-stimulating plant extracts before they

hit on one for eyelashes: the ziziphus jujuba plant, which, when combined with arginine, increases blood flow to lash follicles' cells. The chemists then studied hundreds of women's lashes, just watching them grow (sounds thrilling, right?). The next part happened fast, though: When Shiseido Full Lash Serum launched in Japan, it sold out in a matter of weeks. This month, the product comes to the U.S., but be warned: Success also requires patience. "The studies show the formula works, but it takes at least three months of twice-daily use," says cosmetic chemist Ni'Kita Wilson. One *Allure* editor who tested the serum for six weeks believes her lashes already look longer—"but I'm not at the toss-my-mascara length yet," she says. Adds another tester at the six-week mark, "Even one of my colleagues noticed that my lashes are not only longer but thicker."

—BROOKE LE POER TRENCH

THE \$16,000 SALON CHAIR

Shampoo chairs are ridiculously uncomfortable. So when Nexxus designed its flagship salon in New York City—with a luxury-loft vibe—they devised a solution: fully reclining chairs that cost \$16,000 each. "At a typical sink, it feels like your neck is about to break," says Kevin Mancuso, the creative director of Nexxus. So he turned to a Japanese manufacturer for a "Bentley-level sink" that makes the experience one to be savored, not just endured. —DAVID DeNICOLA



The backrest goes completely horizontal (like a first-class airline seat) and provides lumbar support by maintaining perfect alignment of the ears, shoulders, and pelvis.

The headrest is comprised of two gel-filled cushions for the head and one for the neck that make it feel like your head is floating. "Everyone asks, 'Is my head actually in the sink?'" says Mancuso.

The platform and basin can be lowered so the shampooer can sit while working, which reduces strain (and accidental splashing).

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BEAUTY PRODUCT FINDER



Jane Krakowski

The product-loving actress from *Pixels* once had a haircut that almost took down a TV show. Let her explain.

Makeup routine m & m's: mercier & mascara

Perfect hair day Nothing beats a good blowout... That's what he said...

Worst hair mistake There was an episode on 30 Rock in which my character wore bangs. Viewers wrote in with such strong reactions, like "please don't ever wear your hair like that again! You are ruining the show!" I personally love bangs, but... the people have spoken.

What do you like most about your appearance? And least? my eyes, when they have a glow of happiness in them. my eyes, when they don't.

Greatest beauty extravagance Vacations

Style icons The Kates—Katharine Hepburn, Kate Middleton, and Cate Blanchett

SHOPPING CART

It's no longer a secret. This powder is magic.



Laura Mercier Secret Brightening Powder in 1



Oribe hair spray

Love the kitschy pics on the back of the tin.



Smith's Rosebud Salve



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2



3



4

STEP 1 MIRACLE SILK SHAMPOO

Silky, smooth hair starts in the shower. To create lustrous shine while enhancing manageability, massage throughout hair and rinse.

STEP 2 MIRACLE SILK HAIR MASK

With help from the collection's signature silk ingredient, eri, this mask instantly detangles hair, imparts silkiness and locks in moisture. Just work into hair for one to three minutes after shampooing, then rinse.



STEP 3 MIRACLE SILK CONDITIONER

This time-saver in a bottle will literally cut your drying time in half. For vibrant and voluminous hair, apply after mask all over hair then rinse thoroughly.



STEP 4 MIRACLE SILK SMOOTHING BALM

Detangle and lock in that silky look by applying this balm to wet hair after conditioning.

STEP 5 MIRACLE SILK LEAVE-IN

For the ultimate frizz-free, voluminous look, nourish your hair with this restorative, styling leave-in treatment and benefit from silky, shinier hair and strengthened strands.

STEP 6 MIRACLE SILK INTENSIVE HAND CREAM

For equally smooth and silky skin, massage this soothing cream into your hands to reveal a younger, healthier and more revitalized appearance.



To watch behind-the-scenes footage of how to create this look and more, visit ItsA10Haircare.com

A close-up portrait of actress Emma Stone. She has long, wavy brown hair and is looking directly at the camera with a slight smile. She is wearing bright red lipstick. A large, thick red heart outline is drawn around her face. In the lower foreground, she holds two Revlon lipstick tubes, one in each hand, with the red lipstick applied to the tips. The tubes are silver with the Revlon logo visible. She is wearing a white collared shirt and a small ring on her finger.

“WHEN YOU FALL IN LOVE,
EVERYTHING IS BRIGHTER,
BOLDER, MORE INTENSE.”

EMMA STONE, ACTRESS

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20 standout shades to love.

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EMMA STONE WEARS HD GLADIOLUS.

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Party Tricks

A cocktail party used to require a cocktail dress (usually black), heels, jewelry, and a fresh blowout.

Now, the term is less rule-bound, suggesting an entirely personal way of dressing and styling: printed rompers, streamlined jumpsuits, fierce eyeliner, and braided updos. A number of women are taking this as an invitation to start the party before they even leave the house. —CATHERINE Q. O'NEILL

Leandra Medine likes to balance full and narrow, as she does here with a Rosie Assoulin top at amfAR's New York City gala.



LEANDRA MEDINE

"I always get dressed before I put makeup on," says Medine, a.k.a. Man Repeller. For the CFDA Fashion Awards, that meant crowdsourcing, allowing her Instagram followers to choose between two Rosie Assoulin outfits. We picked up the process from there.

Go-to outfit: "I mentally select what I'm going to wear earlier that day—usually some version of a big pair of pants and a tank top or skinny pants with a bigger blouse. I like to have volume somewhere and tightness elsewhere."

Makeup: "I used to like a bright-red lip with nothing else, but now I think it ages me. [Medine is 26.] Instead, I'll do brown eye shadow on just my lids and a few coats of Lancôme Ôscillation mascara. I'll dust a little Nars Blush in Desire on my cheeks, and that's it."

Hair: "If I'm wearing makeup, I don't do a thing to my hair—the messier, the better. I'll either wear it straight down or pull it into a twisty knot without a hair tie. I like how it falls."

Fragrance: "Le Labo Bergamote 22 and Hermès Le Jardin de Monsieur Li. They both smell clean."

Cocktail: "Tequila with fresh lemon juice squeezed in it."

Best ingredient for a party: "Drinks until you can't see anymore. And a happy host. If the host is having fun, the party is going to be great."

Late-night snack: "Ice cream. Morgenstern's on Rivington in New York City is excellent."



Medine in Rosie Assoulin for the CFDA Fashion Awards

Medine wears brown shadow to make her eyes look greener. We like Revlon ColorStay ShadowLinks in Java.

JAMIE CHUNG

"I'm all about bold lips," says actress Chung. "No way around it."

Makeup: "I use a Make Up For Ever lip palette with tons of bright and deep colors [Chung is a spokeswoman for Make Up For Ever]. The secret is applying the color with a lip brush. I do the bottom first, then take my time with the arch. When I'm finished, I scoop a chunk of lipstick onto the brush, cap it, and tuck it in my bag for touch-ups."

Hair: "I'm a California girl at heart, so it's often a messy beach wave. After curling with an iron, I spray in Klorane Dry Shampoo for texture."

Body: "If I'm wearing a short dress or a romper, I spread Jergens BB Body cream on my legs, arms, and collarbone. I love to show off my legs."

Heels or flats: "Heels all the way. Shoes are where I have the most fun. I love Sophia Webster fringed sandals."

Fragrance: "The Elizabeth and James Nirvana solid perfume compact. You can throw it in your purse as a mirror."

Cocktail: "I love Moscow mules or anything with ginger."

Late-night snack: "Pizza with pepperoni and jalapeños—from wherever is open!"

Chung in a Mason by Michelle Mason dress at the premiere of her Hulu series, *Resident Advisors*, in Los Angeles



Chung uses a lip brush for precise application.



For Chung, stilettos are nonnegotiable.

Make Up For Ever Rouge Artist Lip Palette in 05

DAPHNE GROENEVELD

Braided buns, cobalt liner, bright-red lipstick—a cocktail party is just another runway for model Groeneveld.

"I used to be more conservative, but it's way more fun to take risks at fancier events," she says.

Makeup: "Typically, I like clean and simple: a little Yves Saint Laurent Touche Éclat concealer, pinkish-bronze lipstick—I love Tom Ford in Skinny Dip—liner, and mascara. But if there's some blue in my dress, I'll mix it up with blue shadow. If it's a simple black dress, I'll do a red lip."

Hair: "I wear it up a lot because I have long hair and I love to show off my neck. A tight, high ponytail with L'Oréal Paris Elnett hair spray is my favorite. Sometimes I'll make a knot or a braid."

Fragrance: "I love Dior Addict. It's supersweet, and I spray it all over."

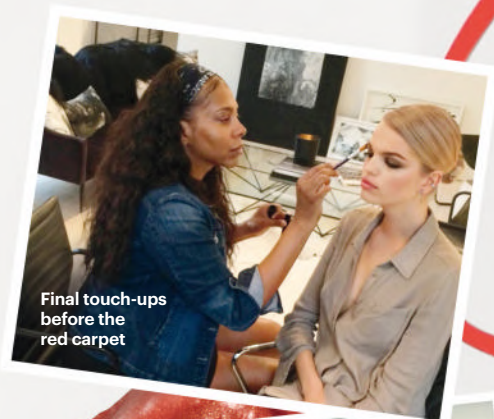
Heels or flats: "I have these black Givenchy heels with an open toe. They're comfortable and sexy."

Cocktail: "Mojito."

Date or solo: "I'd rather go solo because it forces you to mingle and meet people."

Late-night snack: "The only thing I need after a good party is sleep."

Groeneveld at the CFDA Fashion Awards in a Tom Ford suit and Eva Fehren jewelry



Final touch-ups before the red carpet



Groeneveld getting her hair done for the CFDA Fashion Awards

Tom Ford Lip Color Sheer in Skinny Dip



Turini in a Saint Laurent jacket and Dior top and skirt

SHIONA TURINI

Stylist and fashion consultant Turini has a quick and easy makeup routine—so she can spend more time styling her hair. “I’m obsessed, like *really* obsessed, with hair,” she says.

Hair: “I go to the salon two days before an event for a blowout, then I recurl my hair myself the night of the party. I use a flatiron instead of a curling iron, so it’s not too done but not too messy, and I leave the ends straight.”

Makeup: “I feel naked without my Sania Brow Bar pencil. It has completely changed my face. I’m also a huge fan of eyelash extensions. I don’t know if they’re healthy, but I’m in too deep now. And a bit of blush, usually Nars Orgasm.”

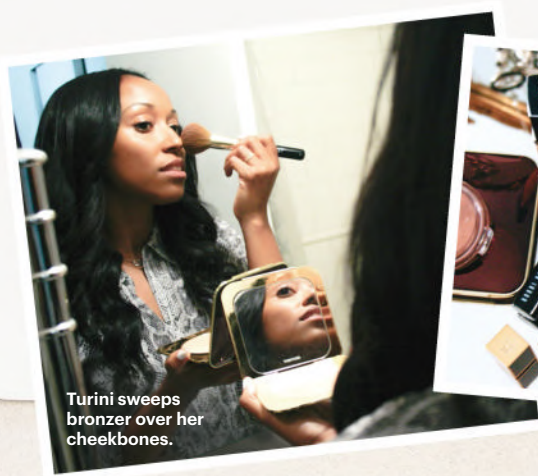
Go-to outfit: “A crop top and an A-line skirt. That’s the most flattering and comfortable look for me, and I wear it all the time. I don’t care if it’s repetitive.”

Heels or flats: “Gianvito Rossi heels are the most beautiful cocktail shoes.”

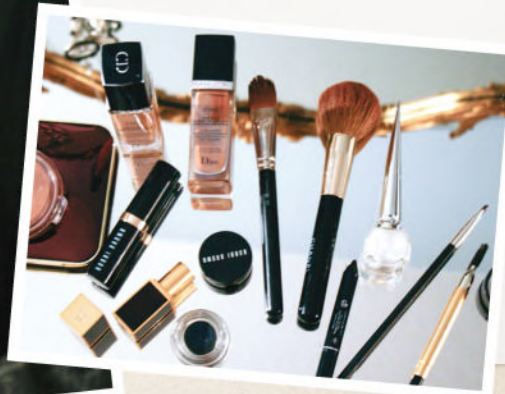
Bag: “I don’t carry a bag. I leave my keys with my doorman and hold my gold iPhone in my hand like an accessory.”

Cocktail: “I love a rum swizzle [rum and fresh fruit juices]. Or a tequila soda with three limes. Add some salt and you can pretend it’s a margarita.”

Late-night snack: “Diner food, 100 percent. Eggs, bacon, and a pancake—but only if someone will share it with me.”



Turini sweeps bronzer over her cheekbones.



Foundation, bronzer, liner, and lipstick, and Turini is ready to go.

Bobbi Brown Face Touch
Up Stick in Warm Almond

JASMINE TOOKES

The end of Tookes’s nights in New York City are always certain: “1 Oak, then Artichoke pizza,” she says. Here’s where the Victoria’s Secret model begins.

Makeup: “I use Nars tinted moisturizer and Ben Nye Translucent Face Powder, which makes you look airbrushed. I take a Bobbi Brown stick concealer that’s deeper than my skin tone and rub it on my eyelids to contour them. It looks natural but like there’s *something*. Then Yves Saint Laurent mascara and Tom Ford nude lip liner and lipstick.”

Hair: “I usually keep it simple: shampoo, conditioner, Moroccan oil serum, then up in a bun. Sometimes I’ll blow it out with pin curls so it’s wavy and bouncy. I learned that working with Victoria’s Secret.”

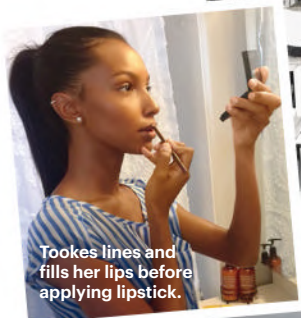
Fragrance: “I think fragrance is superimportant. I wear Calvin Klein Eternity Now [Tookes is the new face of the fragrance] because it’s fresh and fruity—you can’t spray too much on.”

Heels or flats: “I have these really great black Tom Ford leather pumps with a gold heel. They’re my favorite.”

Go-to outfit: “I’m very casual. A simple pair of black pants with a nice top. I am usually in white or black.”

Best party: “Four years ago, my best girlfriends and I were on a yacht and danced all night as it sailed from Corsica to Sardinia. It was one of the most memorable nights ever.”

Tookes at the Jeffrey
Fashion Cares fund-
raiser in New York City



Tookes lines and fills her lips before applying lipstick.



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FASHION

Bulletin

Breaking Hues

Soft and malleable, the leather clothes for fall take just about any shape, in unexpected colors. At Erdem, a dress with a plunging neckline and lacy, laser-cut perforations surprises the eye in liturgical violet. Gucci's traditional balmacaan is enlivened by its pearly blue shade. And a zippered jumper at Dior has the iridescence of stained glass. Pick a color, any color. —SIOBHAN BONNOUVRIER



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leather dress,
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(erdem.com).



GUCCI
leather coat,
\$5,600, at
select Gucci stores.



BOTTEGA VENETA
leather top,
\$3,450, at Bottega
Veneta stores.



FENDI
leather bag, \$6,800,
at Fendi, N.Y.C.
(212-897-2244).



Dior leather dress,
sequined top, and
leather boots. Details,
see Shopping Guide.

Blue Ribbon

Delicate, architectural, classic, or masculine, summer watches span a spectrum of blues.

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TIMEPIECES**
alligator-mother-of-pearl-and-diamond watch, \$17,450 (dior.com).

LOUIS VUITTON
leather watch, \$3,200, at select Louis Vuitton stores.

CARTIER
leather-gold-and-sapphire watch, \$16,800, at Cartier stores.

BVLGARI
alligator watch, \$6,600, at Bulgari stores.

CHANEL
leather-and-steel watch, \$5,500, at Chanel stores.



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Jurassic Pump

Fall is crawling with trophy shoes, but these, from Salvatore Ferragamo, are the T. rex of the T-strap sandal kingdom. Every inch of them, from the patchwork of exotic skins to the climbing staircase of a heel, moves as one—utterly sure-footed. The wide straps and warm whiskey color make them a natural for day, while the heel, inspired by a 1930s old-Hollywood style from the designer's archives, elevates them for night. Stomps like a bootie, struts like a stiletto. —FRANCES LITTLE

SALVATORE FERRAGAMO
suede-leather-ostrich-python-and-crocodile sandals, \$3,900, at Salvatore Ferragamo, N.Y.C. (212-759-3822).

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Insiders' Guide

ADVICE FROM THE EXPERTS ON MAKING THE MOST OF SUMMER

HOW TO TAKE GREAT PICTURES AT THE BEACH



An interview with photographer Ben Watts, who shoots for the *Sports Illustrated* swimsuit issue.

As soon as you pull out a camera, people get stiff and self-conscious. I crack a few jokes to put them at ease. But don't shoot without warning—surprise bathing-suit pictures are mean.

See the light. The harsh midday sun can create raccoon-eye shadows. Have your subject tilt her chin up or move into the shade or under an umbrella to soften the shadows.

Wait it out. If you want the best pictures, hold off until sunset—the golden hour. Put yourself between your subject and the sun, so she's illuminated. If the sun is your background, you'll get just a silhouette.

Make a move. Get your subject up and moving. Ask her to leap into the air or stretch her arms. I tell my subjects to walk away from me, then walk toward me, then look over a shoulder. The picture looks staged when people freeze and hold an awkward smile.

Know your crops. You have three options for pictures: full-length or cropped at midhigh or the shoulders. Never crop at the knees or ankles—it looks awful.

Don't say cheese. If I'm taking a group shot, I put tall people in the back and everyone else cross-legged in front, then I get them to scrunch in so it's all really tight. Make sure you see everyone's face—that's the biggest rule. Get them to scream something, like "Peas and carrots!" It's silly, but people laugh, and those are the best pictures. —INTERVIEW BY DANIELLE PERGAMENT

Photographs from Watts's book *Montauk Dreaming* (Damiani). The "shhh" pose is one of his favorites.



[illegible]

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Scenic Route

Fisher's picks for the best drives in the U.S.:

1. Route 66 from Chicago to Santa Monica.
2. The Great River Road along the Mississippi from Minnesota to New Orleans.
3. The Million Dollar Highway through the Rocky Mountains.
4. Utah's Grand Circle route through six national parks.



HOW TO PLAN A ROAD TRIP

An interview with James Fisher, the founder of Roadtrippers, a website and app for travelers.

Here's the difference between traveling by car and taking a road trip: On a road trip, no matter where you end up, the journey itself is the point.

Take your time. The average road trip for our user is about 1,200 miles. You need at least five days to make that a pleasure and not a race. I recommend three to four hours of driving a day, with four or five stops. I prefer to do the bulk of the driving late, since the restaurants and weird little museums you want to visit tend to open and close early.

Think beyond the motel. Expedia and hotels.com have good listings for last-minute hotels. HomeAway and VRBO are best for family destinations, like Cape Cod, Palm Springs, or Michigan's Upper Peninsula, though that

involves some advance notice. The really interesting places are on Airbnb. I've stayed in a restored Airstream trailer outside of Austin and a tree house outside of Cincinnati, and a lot of these can be booked at the last minute.

Eat well. It's easy—but awful—to have fast food for every meal when you're on the road. Instead, try an app called Along the Way. You type in your route (San Diego to Santa Barbara, say) and it shows you every restaurant within easy reach of the highway. Roadtrippers is more curated; we break restaurants down into categories, like healthy and vegetarian. Another app, iExit, lists the restaurants, gas stations, and motels at every interstate exit—it's like reading the signs before you can actually see them.

Find your soundtrack. You can create a bluegrass playlist on Spotify if you're traveling the Blue Ridge Parkway through Virginia and North Carolina, or a Delta blues mix for Mississippi and Tennessee's beautiful Natchez Trace parkway. There's also a cool website called Roadtrip Mixtape (labs.echonest.com) that identifies artists from towns and cities along your route and streams their music, either directly or through Spotify.

Pack smart. A standard auto-safety kit is essential, and so is a membership with AAA or an insurer with a roadside-assistance plan. MapQuest has a new on-demand plan that lets you pay to get help when you need it.

—INTERVIEW BY PATRICK ROGERS

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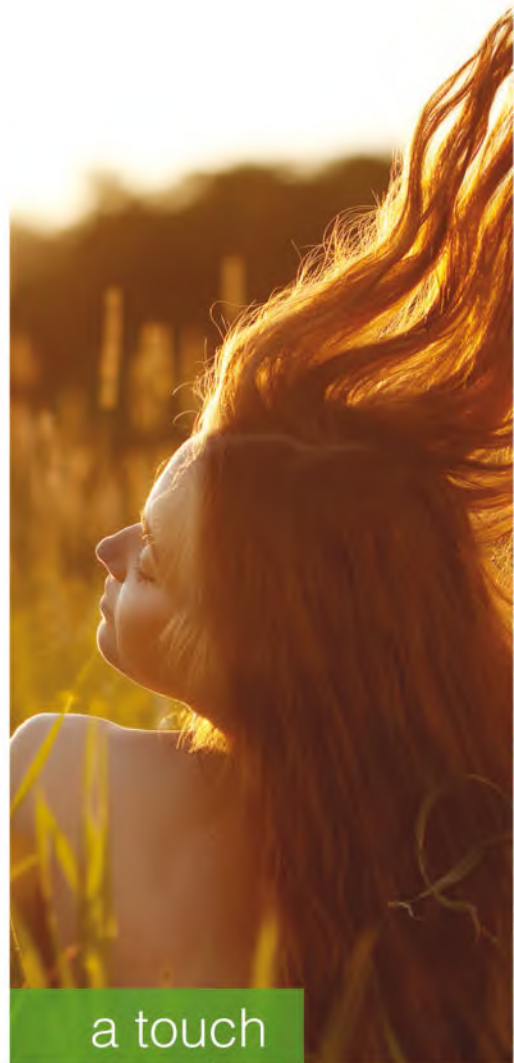
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BODY

By Kristin Sainani

SMOKERS' METABOLISM

Smokers could improve their odds of quitting by selecting a treatment based on the way they metabolize nicotine. Slow metabolizers, whose body's level of nicotine drops gradually, made up 40 percent of the people in a study led by Caryn Lerman, a professor of psychiatry at the University of Pennsylvania. For these people, who may be less prone than other smokers to nicotine cravings, the drug Chantix was no more effective than the nicotine patch, and it caused more side effects, such as nausea. But among normal metabolizers, taking Chantix for 11 weeks led to a higher rate of quitting than using the patch. Scientists are in the process of creating a nicotine-metabolism test for doctors' offices. For now, a 2014 study suggests that women, particularly those taking birth control pills, tend to be normal nicotine metabolizers.

FAT-BURNING PILL

An experimental drug tricks the body into burning more calories than usual. When mice were given fexaramine pills daily, they gained less weight than another group that received no pills and the same amount of food. The drug triggers signals that tell the body it needs to digest a meal, which causes it to burn some stored fat, even when no food has been consumed, according to lead study author Sungsoo Fang, a scientist at the Salk Institute in La Jolla, California. Fexaramine, which still needs to be tested on people, is expected to have fewer side effects than existing diet pills because it is not absorbed into the bloodstream.

ACNE RISK

Acne may be linked to increased risk of melanoma and breast cancer. Women in a study who reported a history of severe acne as a teenager were 44 percent more likely to develop melanoma and 17 percent more likely to develop breast cancer than those with mild or no acne. Hormones that drive acne and breast cancer may also play a role in mole formation and melanoma development, the study authors write in the journal *Cancer*. It may be advisable for women with this history to be especially vigilant about breast- and skin-cancer screenings.

ALEX CAO

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"I am 34 and teach hot yoga, so lately it's been hard to keep my skin hydrated. I noticed in the past year that my skin was changing – I had more dryness, fine lines, and a less smooth texture overall. I tried a dozen different high-end products and nothing was really impressive. On a whim I decided to grab some Bio-Oil and try it on a scar... it had such a beautiful consistency and delicate, natural fragrance that I decided to try it on my face. I've been using it for a few weeks now and I can't rave about it enough. My only regret with Bio-Oil is that I didn't start using it at birth! It's perfect!" Erin Moraghan



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10 RULES FOR A PERFECT BLOWOUT

Doing your own blowout is a lot like attempting a soufflé—one false move and it all goes south. The surefire recipe for a good hair day? Strong biceps, patience, and these ten tips. By Jenna Rosenstein

1 Switch your shower lineup. If you're after bouncy hair, skip shampoos and conditioners that bill themselves as moisturizing or damage-repairing—they contain ingredients that weigh down even thick hair. Go for ones labeled volumizing, which are lighter. Try Pantene Pro-V Sheer Volume shampoo and conditioner. But if your hair is a frizz ball, use a smoothing shampoo and conditioner, which are full of silicones and oils (good ones). We like Alterna Bamboo Smooth Anti-Frizz shampoo and conditioner.

2 Now leave the bathroom. It might seem like the obvious place to style your hair, but if it's at all humid, your blowout will frizz. Move the whole shebang to another room.

3 Get in on a secret: Quick-dry sprays actually work. They contain ingredients, like isododecane, that wick water off hair so it dries faster, says cosmetic chemist Randy Schueler. Bonus: Most of these sprays also contain heat-protecting, hair-smoothing silicones (we like L'Oréal Paris Quick Dry Primer Spray).

4 Drink coffee; check dailymail.com. Procrastinating before you jump right in to blow-drying can actually make your hair look better. "If you try to style soaking-wet hair, it will take forever, and you'll probably give up before your hair is completely smooth," says hairstylist Jen Atkin. Rough-dry your hair any which way until it's barely damp, or let it air-dry for about 20 minutes.

5 Hold off on mousse. If you're after smooth results, mousses (and gels, and anything with hold) work best when you apply them to damp hair and then blow-dry immediately. Letting them sit in hair while it air-dries

for even ten minutes can freeze kinks and waves in place so they can't be undone with a brush and a dryer, says hairstylist Nathaniel Hawkins. Oils, leave-in conditioners, and other anti-frizz products should be applied right away.

6 Always tackle your bangs first, before they have a chance to dry wonky. For sideswept bangs, use a medium-size round boar-bristle brush and sweep them to one side. If your bangs are blunt, start by brushing them from side to side with a paddle brush as you dry them so they're polished but not too flat, says hairstylist Matt Fugate.

7 Know when to use ions. An ionic dryer flattens the cuticle, which is great if you want your hair to be straight and not puffy. If your aim is lots of volume, ditch the ionic dryer.

8 Don't let a blowout deflate. The difference between straight and lank is a two- to three-inch round boar-bristle brush. Use it to stretch your hair up slightly at the roots and then down toward your shoulders in a slight arc, pulling the brush straight through the ends. Move quickly to minimize damage.

9 Count to four for volume. Five works, too. When you let hair cool for a few seconds on the round brush, it dries bouncier. Pull your hair up toward the ceiling, and then roll the brush down the length of your hair and back up. Keep each section of hair wound around the bristles for about four or five seconds after you've dried it.

10 Check your work. Once you think your hair is dry, feel around for damp spots. If you want your blowout to last, hair needs to be 100 percent dry. Otherwise it will frizz and volume won't last, says Hawkins.

For a bouncy blowout,
pin dry hair into
loops as it cools.





HOW TO SMOOTH THE BACK OF YOUR HEAD

You don't need a gymnast's flexibility to style the hair you can't reach. Split your hair down the middle and brush it forward (over your shoulders) as you hit it with the dryer, says Atkin. The trick is to create enough tension at the roots with your brush to dry the hair smooth.

POWER TOOLS

Everything you need for the perfect at-home blowout.

Boar-and-nylon-bristle round brush. If the bristles have some give and don't hurt when you run them over your skin, they'll grip hair without causing damage. We like the Spornette 955 (1) and Ibiza Hair G17 (3).

Hair clips. Use these to get dry hair out of the way. If you want to create bombshell volume, loosely twist small, dry sections of hair, roll them up around two fingers, and clip them against your head for 20 minutes. RickyCare No-Crease Bow Clips (5) grip even thick hair without causing dents.

Blow-dryer. Look for a dryer with several heat and power settings. You want strong airflow but not scorching heat, which can damage hair. We like the GHD Air Hair Dryer and Hot Tools Ionic Turbo Salon Dryer (above).

Paddle brush. You can use it to rough-dry and again when hair is thoroughly dry to smooth and add shine (which works even better if you mist a light-hold hair spray on the brush first). We like the Sonia Kashuk hairbrush (2) and John Frieda Sleek Finish paddle brush (4).



TIP Tame Cowlicks

Remember when we said to do anything but style your hair right out of the shower? Cowlicks are the exception. When the hair is soaking wet, brush and blow-dry the cowlick in the direction you want it to fall, says Hawkins. After the area is dry, mist it with a light-hold hair spray and secure it in a creaseless clip until you're ready to walk out the door.

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WHY YOU SHOULDN'T USE A ROUND METAL BRUSH

When a blow-dryer heats a brush's metal core, "it can start to burn the hair," says Hawkins. "Plus, the bristles are usually sharp, which can tear the cuticle." Switch to a brush that has a wood or cork core and boar or soft synthetic bristles instead.

Product Cocktails

Take your blowout to the next level by layering the right products in the right order.

Frizzy Hair

Styling cream: MoroccanOil Hydrating Styling Cream (a nickel-size dollop through damp hair)

Hair serum: Garnier Fructis Sleek & Shine serum (a dime-size drop on the ends of damp hair)

Dry oil: Dove Pure Care Dry Oil (a few drops through dry ends only, as needed)



Fine Hair

Mousse: L'Oréal Paris Boost It Volume Inject Mousse (a lemon-size blob in damp, shoulder-length hair; a baseball if it's longer)

Root volumizer: Kérastase Lift Vertige (three or four pumps through damp roots)

Texture spray: Nuance Salma Hayek Mamey Fruit spray (a few spritzes through dry midlength)

Dry shampoo: Klorane Dry Shampoo With Oat Milk (on dry roots if you need more lift)



Wavy or Curly Hair

Leave-in conditioner: Alterna Caviar Anti-Aging Moisture Milk (spritz it in your hands a few times and then skim them over damp hair)

Soothing cream: Tresemmé Get Sleek Blow Dry Balm (a nickel- to quarter-size dollop through the midlength of damp hair, depending on length and texture)

Hair oil: Suave Professionals Moroccan Infusion Styling Oil (a dime-size drop through dry ends)



Straight Hair

Mousse: Herbal Essences All Whipped Up Mousse (a lemon-size blob on damp hair if it's shoulder length; a baseball if it's longer)

Volumizing spray: Phyto PhytoVolume Actif Volumizing Spray (three spritzes over damp hair)

Hair spray: Kardashian Beauty Pure Glitz Hair Spray (on dry hair only, obviously)





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Short Story

One woman's fervent belief in the near-magical power of a great haircut could not be shaken. Until she got exactly what she wanted.

By J. Courtney Sullivan

When my sister and I were kids, our clothing often came from the sale rack, but my mother never scrimped on our hair. She has always believed that a really fabulous cut will cure a heartbreak, win you your dream job, or otherwise change your life. From the age of five, I got cuts at a tony salon on Newbury Street in Boston. One of my earliest memories is of the exquisite pain of having my hair washed there—extending my tiny head into the sink, my neck pressed against its porcelain rim.

Though we talked a big game about drastic hair changes in our household, we never actually varied things much—my sister and I wore our wavy brown hair to our shoulders, sometimes with bangs, sometimes without. My mother had a short, textured cut. Still, she would return from the salon and do a spin in the entryway, a flourish not unlike the grand finale of a reality show in which the contestants have undergone extreme weight loss and been given a closetful of new clothes. Except in my mother's case, she had just had her split ends trimmed.

The family obsession with hair began with my grandmother. In the '50s, when the other women on her block were going to the local beauty parlor to sit under the plastic bonnet dryer, she was making the pioneer's journey to Newbury Street. Sometimes all four of us went together. Even in years when we didn't, the names of one another's stylists were known to all, as relevant to the story of our lives as cousins or dear old friends.

As I got older, I noticed that we weren't alone. Lots of women felt passionately about their hair, to a degree that occasionally defied reason. When I was in sixth grade, I'd often come home after school and watch *Oprah*. I had seen her studio audience muster compassion for adulterers, murderers, pedophiles. But one day



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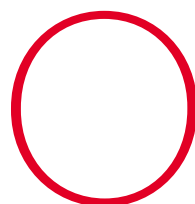
she featured a beauty expert who claimed that there was absolutely no difference between the most expensive hair products and store brands. Oprah's audience was incensed, women getting to their feet to call this "expert" a liar. I sided with the audience, of course; I am my mother's daughter.

It was that same year that I tore an ad for Vidal Sassoon hair spray out of a magazine. It featured a beautiful young woman with a chin-length graduated bob, and I knew with sheer adolescent clarity that I had to have that haircut. Looking back, I think it was the girl's sharp cheekbones and full lips that I actually wanted, but in the moment, all that seemed attainable if the hair could just be had.

I showed the picture to my mother. She concurred that I must indeed have the bob, and soon. I was 12, deeply awkward, and not particularly popular. Before homeroom each day, I willed the hands on the clock to move forward because I had no one to talk to. I could see in my mother's eyes that she, too, thought this bob could save me.

Despite our fierce loyalty to our usual salon, we would no sooner go there for a graduated bob than we would go to a podiatrist for neurosurgery. The bob obviously had to be obtained where it was created—at Vidal Sassoon. Their slogan at the time was "If you don't look good, we don't look good." I was counting on looking good.

My mother and I vibrated with excitement as we entered the salon. Finally, we were going to put our theory to the test—new fabulous haircut, new fabulous life. I had brought along the magazine page. For a week, I had kept it pressed pristine and flat inside my Trapper Keeper. I presented it to my stylist, a tall, lanky Brit with a mop of thick black hair, before being dispatched to the shampoo station.

nce I was back, he set to work. And as he went along, he kept mentioning Winona Ryder. "Oh, Winona is so chic, isn't she?" he asked. "She's gorgeous." We'd move on to another topic, but then he'd circle back. "Did you see her in *Edward Scissorhands*? Great movie. You know, she dated Johnny Depp in real life."

He's really into Winona Ryder, I thought as he chopped. And chopped. And chopped. At some point, I fixed my eyes down on the tips of my shoes to keep myself from considering the possibility that maybe the bob was a bad idea. It was so drastic, so different from my usual look. Below my feet, so much hair pooled on the floor. I had a sickening feeling, and then he said, "All set!"

I lifted my head to find not the bob but a supershort pixie cut. Framing my round face and full cheeks, it looked so completely and utterly wrong.

I tried not to cry. I reached for the magazine page and mutely lifted it up, as if pointing out the discrepancy would magically give me the bob I desired. I looked in the mirror. Reflected back on the opposite side of the page was a fetching picture of Winona Ryder, her hair cropped close to her head.

I sobbed all the way home, positive that this was social ruin. If a fabulous haircut could improve your life, didn't it hold that its opposite could destroy you? My mother kept saying, "It's a great cut!" as if she could make it so through the sheer force of repetition. I clung to a thread of hope that my peers would give points for craftsmanship.

When I got to school on Monday, people were so shocked that they almost forgot to make fun of me. We lived in a

suburb where every girl had shoulder-length brown hair and wore sweaters from the Limited Too. Even the bob I had wanted was pretty outré by their standards. I think the boy who sat behind me in social studies summed it up best when he asked, simply, "Why?"

The novelist Jeanette Winterson once wrote, "Everyone thinks their own situation most tragic. I am no exception." While I'm pretty sure she wasn't referring to bad haircuts, the sentiment applies. Though the Brit had warned that this style required constant upkeep to look its best, I was so obsessed with growing out my hair as fast as possible that I refused to have it trimmed. It came to be just a big, shaggy mess. I avoided the mirror. When I did catch my reflection, my breath caught in my chest every time.

It took me two years to grow it out. All the while, I kept that magazine page in my nightstand. Every so often I would pull it out and stare at it, as if doing so might make it the real me. I hung a picture of Louise Brooks on my bedroom wall. I thought Uma Thurman in *Pulp Fiction* was the height of glamour. But by the time my hair was once again long enough, I was too afraid to cut it.

All through high school, I wore my hair long. I went off to private school, where no one even knew about the style catastrophe. (All photographic evidence had of course been destroyed.) By the time I graduated, the pixie-induced trauma had receded enough that I decided, like the lead in any good romantic comedy, to mark my upcoming life transition with a change in hairstyle. Right before I left for college, I did it. I finally got the bob I'd wanted since I was 12.

I loved that haircut fiercely, but that didn't mean it loved me back. Sleekness could be achieved only by blow-drying, then following up with a flatiron. I did this every day for eight years. And like many style choices that seem destined to change your life, the bob neither added nor subtracted much from mine. It was not glamorous; at best, it was cute. I looked nothing like the woman in the Vidal Sassoon ad, and that was fine. Eventually the bob became not about her or anyone else but about me. It was my distinguishing feature for nearly a decade. I didn't wear much makeup, and my clothes were unremarkable; the cut was my one claim to style.

In 2007, two things happened to end my relationship with the bob: a bad breakup and Rihanna. People I'd just met would comment, "Oh, you got that Rihanna haircut. How daring." Clearly, it was time for a change.

Today, the idea of flatironing, of fighting the natural order of things under the assumption that the opposite must be best, seems to me an enormous waste of time. I still go to an expensive salon with a tiny bit of my mother's hope that taking off an inch or two might change my whole appearance, though I know now that it's all just part of a fantasy. Still, there will always be something undeniably appealing about the promise of a quick fix, even when there's nothing much that needs fixing. ♦

HE'S REALLY INTO WINONA RYDER, I THOUGHT AS HE CHOPPED. AND CHOPPED. AND CHOPPED.

J. Courtney Sullivan is the author of the novels The Engagements, Maine, and Commencement.

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CLEAN HAIR ACT



By Chris McMillan

You may have thought you were shampooing your hair just fine all these years, and, well, technically you can't screw it up too catastrophically. But there are a few things I'm willing to bet you could do differently—and get much better results.

A really good lather is one sign that you're shampooing properly.

You should shampoo your hair more often. For so long, hairstylists have been talking about how great one-day-old (or two- or three-day-old) hair is: It's easier to style; it holds a shape better; it's less frizzy. That's true, but there are products that give the same texture as dirty hair, without the grease. Lightweight sprays, like Living Proof Instant Texture Mist, are so easy to use. [McMillan works with the brand.] Generally, if your scalp is oily, you should shampoo every day; if it isn't, every other day.

You should shampoo your whole head. Work the shampoo into the roots in different areas around the head, as if it were dry shampoo. Most of us apply regular shampoo to the top of our head, but dry shampoo to only the greasy areas—around the part and hairline. Think of those areas when you're rubbing in shampoo. Then get in there and give yourself a scalp massage. When we do this in the salon, it's not just for your enjoyment; it's because it gets rid of oil and residue on the roots and the scalp. Here's a mantra: Shampoo the roots; condition the ends.

You should be getting more lather. Unless you're using a low-sulfate shampoo, you should be able to work up a good, sudsy lather or else your hair isn't getting truly clean. If your shampoo doesn't lather, you can usually tell whether your hair is getting clean by examining the tips of your fingers after scrubbing—if they're not coated in shampoo, that means shampoo is not getting to your roots.

You should keep rinsing. You know how your hair looks shinier after you go to the salon? That's not only because of the blowout. It's because we are trained to rinse the hell out of your hair after we shampoo it. Shampoo residue sticks to your strands like grime to a window and makes them dull. If you hold a section of the hair while it's wet, it should squeak a little when you rub your fingers over it—that's how you know it's well rinsed. And on the subject of rinsing, you can give up the cold shot at the end of your shower: It's not making your hair shinier. It's just making you miserable.

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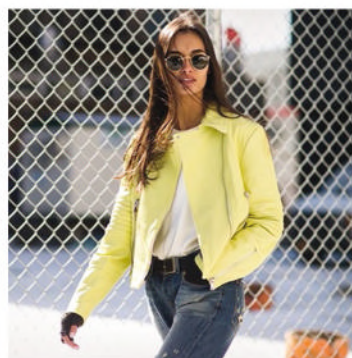


CLAIROL

THE COOLEST LOOKS ON *INSTAGRAM*

Start scrolling through #hairideas posts and you'll see more looks than there are hairs on your head (1,184,880—and counting). The problem is finding inspo that actually inspires.

Here, the braided updos, Lisa Frank–bright streaks, and natural curls that earned our likes. **By Chloe Metzger**

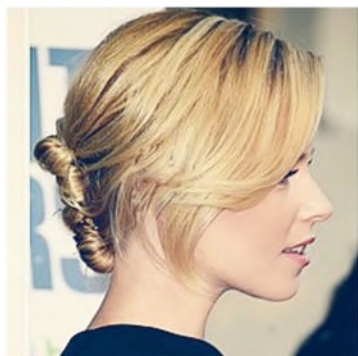


MODEL STYLE

@on_abbotkinney

From the fields of Coachella to the cobblestones of Paris, street-style photographer Michael Dumler captures models in their natural habitats. His feed (named after the street in Venice, California) is the ultimate reference for bed-head-y waves, rumpled ponytails, and, of course, how to wear cutoffs and a motorcycle jacket. Even his favorite subjects—Gigi Hadid, Chloe Norgaard—are followers.

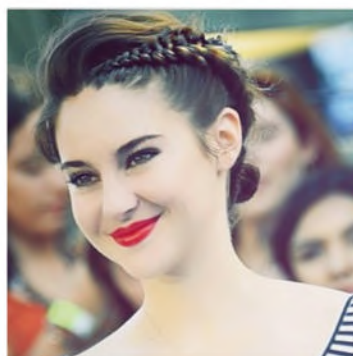
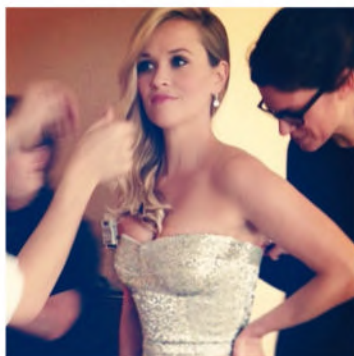
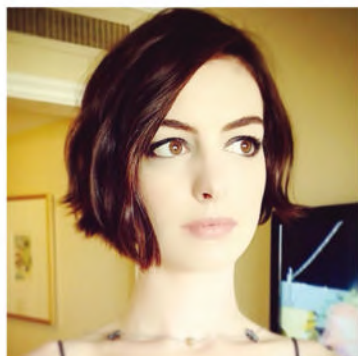




ALL STARS

@hairbyadir

Need humidity-resistant updo ideas? Celebrity stylist Adir Abergel creates looks for the red carpet (Kristen Stewart's wavy pompadour, Shailene Woodley's braided bun) and posts shots of them from every angle. Bonus content: behind-the-scenes pics of Abergel goofing around with his clients minutes before they hit the carpet.



TIP: No updo is complete without Adir Abergel. "I liberally spray it to keep the bobby pins

BRAIDED BUNCH

@sarahpotempa

Sarah Potempa is the New York City hairstylist who created #365daysofbraids (top row). Her time-lapse tutorials are addictive.

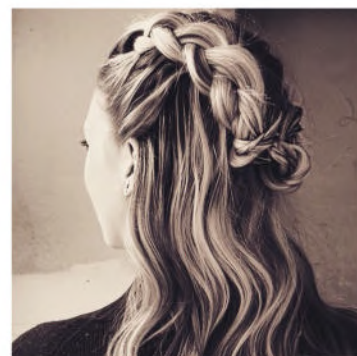
@maneaddicts

The brainchild of Los Angeles hairstylist Jen Atkin, this feed (bottom row, far right) is beauty porn for the hair obsessed: the best styles from editorials, red carpets, and blogs, with links to tutorials.

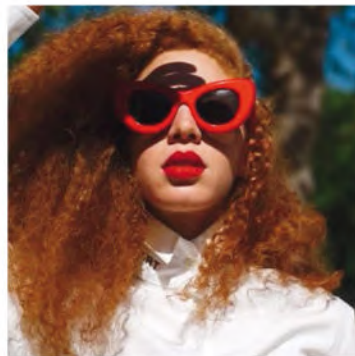
@kristin_ess

Kristin Ess, Lauren Conrad's stylist, weaves braids, like the two on the bottom left, that you can see yourself wearing.

BEAUTY SCHOOL: Learn how to master the macramé braid on page 154.



FOR PHOTOGRAPHERS' CREDITS, SEE CREDITS PAGE.



NATURAL WONDERS

@coraliekory

French model and food blogger Coralie Jouhier may have found the perfect balance on Instagram: shots of her spectacular copper curls (top row) and mouthwatering pastries (she co-owns a vegan food cart that she bikes around Paris).

@shinestruck

Blogger Priscilla Flete's feed (bottom row) is an homage to natural hair. She responds to nearly every curl question and comment posted on her photos. Her most frequently asked question: How to get those finger coils? "It's a little time-consuming, but it gives great shape and definition to natural hair," says Flete.

FINGER COIL HOW-TO

1. Apply leave-in conditioner to damp hair. **2.** Smooth curl butter over a three-inch section of hair and twirl it tightly around your finger. Repeat over your entire head. **3.** Spread a few drops of oil between your fingers and re-coil the ends to seal in the moisture. **4.** When hair is dry, gently separate the curls and use a pick on the roots for volume.



“tons of volumizing spray,” says on roots before rough-drying from slipping out later.”

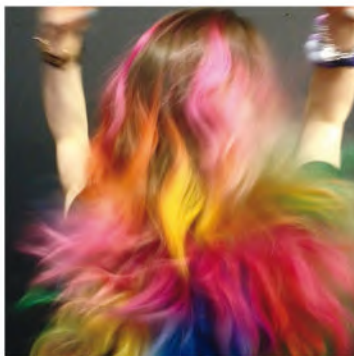
DYE MASTERS

@bleachlondon

For the number-one source of crazy hair color, you look to Bleach London, the British salon that popularized rainbow hair (top row). Every #bleachsinkselfie—saturated shots taken mid dye job—is a work of art.

@johnnyramirez1

Sun-kissed, beachy, ombré—the color that Los Angeles hairstylist Johnny Ramirez creates is pretty much the hair color that every woman covets. His feed (bottom row) is 1,000 pictures and counting of your dream “I just got back from Hawaii” hair.



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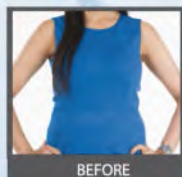


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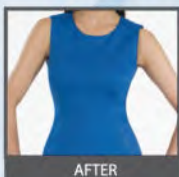
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Iggy Azalea in
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Northern Ireland

Paloma Faith
on stage in
Kinross, Scotland

Jessie J performs in
Esher, England.

FACE THE MUSIC

They're killer performers—and not only because they can sing. The stars of the pop world have elaborate, over-the-top looks that beg you to grab a round brush for more than lip-synching. By Lexi Novak

Iggy Azalea takes the swoop to a whole new level.

THE BOMBSHELLS

Combine Veronica Lake waves, Joan Jett grit, and a bottle of peroxide, and this is what you get: Old-Hollywood glamour with a healthy dose of punk.

Going Platinum

"Rita [Ora] is a blonde at heart," says her hairstylist Chris Appleton. "The inspiration is all Marilyn Monroe, Debbie Harry, David Bowie." He deliberately doesn't touch up her roots. "That little bit of root keeps it rock and roll," he says. To counteract the damage, "I'll mix Kérastase Résistance Masque Thérapiste and Oribe Masque for Beautiful Color together with a drop of Shu Uemura Essence Absolue and blue pigment to tone out the yellow," says Appleton. "She'll fly with the treatment on." When Appleton didn't have time to rinse out the treatment, he blow-dried it right into her hair.

BEAUTY SCHOOL:

Azalea's makeup artist Priscilla Ono has eyeliner down to a science. It involves a steady hand and a bit of paint by numbers. For a step-by-step, see page 154.

Betting on Red

For every star, there is a favored red lipstick.

Iggy Azalea:

Yves Saint Laurent in Rouge Rock (center)

Rita Ora:

Rimmel London in The Redder, The Better (right)

Janelle Monáe:

CoverGirl in Hot (left)



Rita Ora matches her lipstick to her crimson dress.

SLEEPING PRANK

"Once when Rita fell asleep, we made her look like Coco the Clown," says Ora's makeup artist Emma Osborne. "Big blue eyes, crazy hair. We had time to change the look, but she did laugh."



Barbara Palvin

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Lana Del Rey's signature soft waves

Nude Lips

To keep nude lips from looking ghostly, makeup artist Pamela Cochrane lines Lana Del Rey's lips with a pencil one shade darker than her lipstick. Try Tom Ford Lip Color in Nude Vanille.

Big Ideas

To defy the laws of gravity, Lana Del Rey's hairstylist Anna Cofone employs Oribe Grandiose Hair Plumping Mousse, a blow-dryer, a brush, and a full dose of hair spray. Hairstylist Bradley Irion goes a step further with Paloma Faith: "I cut and unravel hair doughnuts to make different sizes and pin the hair over them." Ariana Grande often wears a "very sleek, tight, high ponytail so she doesn't worry about her hair getting in the way when she's performing," says her hairstylist Dalina Rebollo. First Rebollo secures hairpieces all over Grande's head, then she ties the hair at the crown and works argan oil into the ends.

Ariana Grande's high ponytail at the Grammys

THE MOD SQUAD

Everything about these retro looks is extreme: Thick slashes of eyeliner and teased hair.

Paloma Faith, teased and curled, at London fashion week



Eye Intensity

"Paloma is fearless with her makeup," says Faith's makeup artist Glenn Marziali. "She grew up in a theatrical family, so she's been slapping on eyeliner since she was six. She always wants a heavy black line." Marziali's current favorite is Chanel Professional Eyeliner Duo in Noir-Lamé. For lashes, "I cut a row of Ardell lashes in half and glue the pieces to the outer third of her lash line so they're heavy just toward the outside," says Marziali. "I follow those with L'Oréal Paris Voluminous Mascara in Blackest Black to blend it all together."



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TREND



FKA Twigs in London

THE GOTH GIRLS

A true goth look is hardly subtle, but goth-inspired ones are more nuanced.



Soko wearing faintly smoky eyes in Paris

Smoke and Mirrors

"Soko has a ban on the color pink and blush on her cheeks," says her makeup artist Jeffrey Baum. "Anything outside of that is fair game." To create the rusty halo around her eyes, he traces the lash lines with red lip liner and blends orange- and wine-colored blush on her lids. "She likes Nars Exhibit A," he says.



Jessie J at the iHeartRadio Jingle Ball in New York City

The Dark Arts

The lips are dark—almost-black dark. "It looks really cool on stage," says Lorde's makeup artist Amber Dreadon. The key is skipping gloss to avoid a hair-tossing lip-sticking mess.

Flawless Pallor

The prettiest iterations of perfect skin keep the base "raw and dewy, like real skin," says FKA Twigs's makeup artist Naoko Scintu. Instead of foundation, Scintu suggests dabbing highlighter "where the natural light would hit your face."



Lorde plays up the look with a witch's hat in Toronto.

FOR PHOTOGRAPHERS' CREDITS, SEE CREDITS PAGE.

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Street-style magic: A bright jacket, high-waisted jeans, a little skin, plus cat-eye glasses and burgundy lipstick in Milan.

We will always tip our (floppy felt) hat to the street-style darlings of New York City, Paris, and Milan for the effortless way they can pair a varsity jacket with a lace beanie. But their wine-stained lips and easy bangs are just as inspiring—and clearly catnip to all those photographers.

By Lexi Novak

Hot SHOTS

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NEW YORK

CENTER STAGE

There are three—and only three—components to smart, polished street-style hair:

- 1.** A properly severe Ali MacGraw center part must be done with a comb—and perhaps a straight-edge ruler. Don't half-ass it with a brush or your fingers.
- 2.** The slick, shiny finish is perfect for slightly oily second- or third-day hair. If your hair is freshly washed, smooth it with a drop of serum or oil.
- 3.** A neat, low, looped bun is even neater if you pin the loop against the nape of your neck.



Going Long: “When I saw Gilda [Ambrosio, left], she had an eclectic way of dressing, and her hair—it’s a long, dead-straight, Cher-like mane that moves beautifully in photos,” says street-style photographer Tommy Ton, who first shot Ambrosio in Milan in 2014. What makes her hair so distinct is its heavy bluntness, but if you’re going to go full Rapunzel yourself and have especially thick hair, consider asking your stylist to cut a few internal sections with thinning shears so you don’t get an extreme triangle shape.

From left: Lily Aldridge in New York City and Gilda Ambrosio in Milan.

PHONE IT IN

Remember when it seemed like everyone was matching her bag to her shoes? Or her lipstick to her eye shadow? Well, we’ve moved on to tech, and now we love manicures that play off phone cases. After all, it is the one item guaranteed to be in your hands at all times.



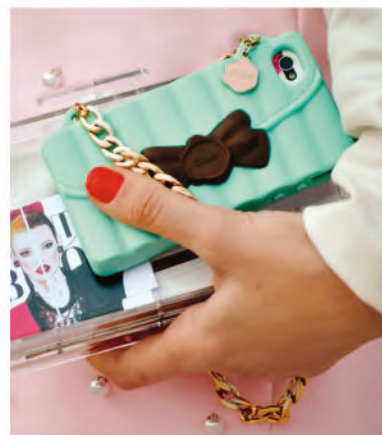
Punchy colors work well with the Pop Art case.



Ladylike red nails with a case that looks like a miniature purse



Metal grommets and giant rings toughen up pastel pink and blue.



A bow and short red nails in the same demure spirit

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NEW YORK

WINE STAINS

"It's less expected than red lips," says fashion blogger Masha Sedgwick (of masha-sedgwick.com) of the dark-wine lip color she wears almost every day. "And it makes every look more edgy and sophisticated." To keep the shade from coming across as harsh, choose a formula with a little shine and wear it without a lot of other makeup (this isn't the time to get creative with highlighter or contouring).

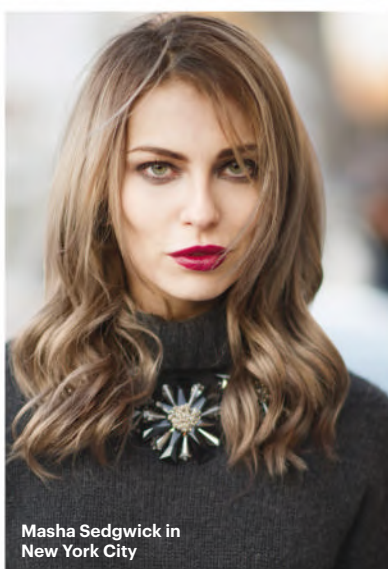
Selita Ebanks's dark-red lips in New York City



Joan Smalls in Milan



Alana Zimmer in Paris



Masha Sedgwick in New York City

Tip

To prevent bleeding, apply the color from the tube, then trace a clear wax pencil around the lips (Dior Universal Contour Lipliner is makeup artist Nick Barose's favorite).

PERFECT PAIRINGS

Fair skin. Try raspberry tones, like Make Up For Ever Rouge Artist Intense Lipstick in 48 (3).

Medium skin. Go for plum, like Maybelline New York Color Sensational lipstick in Dazzling Plum (2).

Dark skin. Pick a deep-eggplant shade, such as Nars Audacious Lipstick in Ingrid (1).



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STYLE TRIBES

Silly or spectacular, you can't look away from these matchy groups. There's always a theme: bright-fuchsia lipstick and curls, allover denim and bronzed skin, even coordinating winged eyeliner. "We actually share a makeup kit, so it's always floating between our two houses," says Stef Dadon of howtwolive.com, which she runs with her younger sister, Jess. "We usually play up the twin thing when we go to events, and it helps if we're wearing matching lipstick."



Clockwise from above: Takenya and Cipriana Quann in New York City; Nell Kalonji, Agata Belcen, and Emma Wyman in Paris; matching denim at New York Fashion Week; Jess and Stef Dadon in Paris; and Sama and Haya Abu Khadra in Paris.

ON THE FRINGE

Blogger Pernille Teisbaek, of lookdepernille.com, can make her bangs full and blunt or almost invisible. "I like to vary how I wear them," says Teisbaek, who's from Copenhagen. "Sometimes they're heavy in the front, or I give them a discrete split, or I sweep them to the side." Teisbaek credits three products: Less Is More Smooth Balm (to control frizz), Moroccanoil Treatment Oil (for shine), and Oribe Dry Texturizing Spray (for shape). They can't solve all problems, though. "Bangs are not sweat-friendly or hat-friendly," she says.



Swept to the side in Paris



Loose and easy in London



Center-parted in Paris

Tip

Bangs with change-up potential need to be long and feathered at the ends. Ask your stylist to cut them at the bridge of your nose and keep them longer (level with the tip of your nose) toward the sides. "They should be cut with a razor or nipped at with scissors if your hair is fine for that soft edge," says hairstylist Garren.

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Emily is wearing New Lip Studio™ Color Blur™ Matte Pencil in Fast and Fuchsia. ©2015 Maybelline LLC.

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Meg Ryan and Sally
Hershberger in 2003

Oribe and Naomi
Campbell circa 1991

Garren and Farrah
Fawcett in 1978

Marilyn Monroe and
Kenneth Battelle in 1961

Leonard Lewis and
Twiggy in 1967

LOVE STORY

It's a relationship bound by trust, and nearly as intimate as marriage. In the sanctity of a stylist's chair, we offer our faith. In return, we get our very best selves.

Serge Normant and
Julia Roberts in 2001

Rihanna and
Yusef in 2013

Mary Quant and
Vidal Sassoon
circa 1964


Elizabeth Taylor and
Alexandre de Paris
circa 1958

Chris McMillan
and Jennifer
Aniston in 2013



HEAD TURNERS

Hot hair, cool city: The best looks of the season at Manhattan's most exciting new destinations. By Liana Schaffner

A woman with dark hair styled in a high ponytail with a pink hair clip is looking upwards and to the right. She is holding a large, colorful lollipop. She is wearing a teal and black patterned jacket over a red sweater. The background is filled with shelves of various candies and lollipops.

Left, on Tess Hellfeuer: Cotton jacket, mohair sweater, silk shirt, and pins by Prada. Color Design Eye Shadow in You've Got the Look by Lancôme. Center, on Stephanie Shiu: Satin jacket, mohair sweater, silk shirt, and pins by Prada. Vernis in Love nail polish in Noir Caviar by Lancôme. Right, on Sharam Diniz: Cotton jacket, mohair sweater, silk shirt, and pins by Prada. Rouge in Love lipstick in Fiery Attitude by Lancôme. These pages: Hair, Garren of Garren New York; makeup, Dotti; manicure, Sheril Bailey. Fashion editor: Paul Cavaco. Details, see Shopping Guide.

High ponytails are like the high-end sweets at La Cure Gourmande at lower Manhattan's new Brookfield Place: artsy, creative, and indulgent (yes, those are Prada hair clips).

ON THE SIDE

Put your hair in a supertight ponytail on top of your head with a bungee elastic. Tease the ponytail until it's full and fluffy, loop it, and clip it just over one ear with a barrette. Leave the last few inches hanging out.

For a term that implies style and zeal, “trend” sure has a fatalistic ring to it. Just consider those last three letters: *end*.

The most popular styles capture a moment and move on. But how does that work in 2015, when a moment is literally just that?

Tastes and moods—and everyone’s hair—change faster than you can say “Snapchat.” Right now, experimentation is the only trend with real traction. Take these hair looks, inspired by the fall runways. “They all have a creative, individual feel to them,” says hairstylist Garren. “They involve emphasizing your existing texture and playing with contrast and placement.” That means floaty waves are as much a thing as poker-straight ponytails, and messy buns have the same cred as taut updos. And you might do all six—this weekend. The trick is to tune out the noise and trust your own instincts. If a look doesn’t quite suit your hair type or face shape, tweak it, or leave it. Trends aren’t meant to last, but self-expression is here to stay.

Like a giant glass ship docking in the meatpacking district, the sculptural new Whitney Museum of American Art, designed by Renzo Piano, is the city’s newest architectural landmark.

BANDED TOGETHER

Position a one-inch headband right against your hairline (not across your forehead, or you’ll look like a fugitive from 1988 step aerobics). Twist the hair into a loose chignon, slip a few U-shaped pins into the base, and tuck some of the ends into the headband. Madness, meet method.

Clockwise from left: On Leila Ndabirabe: Wool coat by Fendi. Pop Lip Colour + Primer in Cola Pop by Clinique. On Amanda Nimmo: Leather dress by Fendi. Pop Lip Colour + Primer in Love Pop by Clinique. On Jessie Li: Calf-hair dress and cotton top by Fendi. Pop Lip Colour + Primer in Beige Pop by Clinique. On all: Headbands by Fendi. Details, see Shopping Guide.



Left: Alpaca dress by Sportmax. The Nudes eye-shadow palette by Maybelline New York. Center: Viscose dress by Sportmax. Color Sensational The Elixir lipstick in Mauve Mystique by Maybelline New York. Right: Wool sweater by Sportmax. Master Hi-Light Blush in Mauve by Maybelline New York. Details, see Shopping Guide.





With its canopy of gilded leaves, the installation by Teresita Fernández in Madison Square Park proves that beauty isn't always as nature intended.

FAST AND LOOSE

Tousle your hair with your hands while you blow-dry, then use a brush to polish off the top layer. Part your hair deeply (and neatly) on one side and drape the front across your brow. For extra lift and volume, lightly tease the crown and mist with hair spray.

Commitment-phobic billionaires, take note: A new charter company, V2 Jets, offers on-demand access to private aircraft.

ELEVATED CURLS

If you have naturally wavy or curly hair, wash it, part it straight down the center, and tuck it behind your ears. Let it air-dry (or help it along with a diffuser), then brush it out with a vent brush to build loads of poufy volume. If your hair is straight, wind small sections around a one-inch curling iron (but stay at least two inches away from the roots). Once you've created tons of spirals, brush them out for airy perfection.



Left: Silk dress by Emilio Pucci. Ultra HD Lipstick in HD Iris by Revlon. Center: Silk dress by Emilio Pucci. Ultra HD Lipstick in HD Gladiolus by Revlon. Right: Silk dress by Emilio Pucci. Ultra HD Lip Lacquer in HD Garnet by Revlon. Details, see Shopping Guide.





| time | calories | distance |
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| 01:51 | 2 | 0.01 |
| heart rate | steps | fat burn |
| 5 | 120:40 | |
| speed | incline | |
| 0.5 | | |



Left: Wool dress and cashmere turtleneck by Alexander Wang. Center: Viscose turtleneck and skirt by Alexander Wang. Makeup colors: Stylo Yeux Waterproof Long-Lasting Eyeliner in Noir Intense and Rouge Allure Lip Colour in Élégante by Chanel. Right: Wool dress and cashmere turtleneck by Alexander Wang, Rouge Coco Shine Hydrating Sheer Lipshine in Confident by Chanel. Details, see Shopping Guide.

Group treadmill classes at TheRun may be the newest cult workout, but veering off course still has its appeal. Secure a sleek ponytail on one side to keep it interesting.

SLEEK PONIES

Once your hair is doornail straight—either from blow-drying or flatironing—draw a deep part, starting above the arch of one brow. Brush all of your hair to the opposite side, making sure the outermost layer is smooth and bump-free. Secure a low, tight ponytail just behind one ear (for extreme length, clip in a ponytail extension). Wrap a thick section of hair around the base of the ponytail and anchor it with a bobby pin. Run oil from the midlength to the ends for a smooth finish.



Homey doesn't always mean humble. At TriBeCa's Belle Reve restaurant, French fries come tossed with marrow, celebrities cozy up in booths, and hippie waves look downright chic.

HALF AND HALF

If your hair is naturally wavy, let it air-dry. If not, add some loose bends with a curling iron. Then take two small sections of hair from up high, near the temples, and twist them like a rope until they meet in the back. At that point, combine the two tails and braid them the rest of the way down.



Left: Silk dress by Burberry. Makeup colors: Le Matte Lip Colour in Mad for Matte and Nail Color in Wild and Free by L'Oréal Paris. Center: Velvet dress by Chloé. La Lacque Lip Colour in Lacque-y You by L'Oréal Paris. Right: Silk dress by Etro. Makeup colors: La Palette Nude eye shadow and Le Matte Lip Colour in Matte-r of Fact by L'Oréal Paris. Details, see Shopping Guide.

BACK TO COOL



Lanky waves and center parts, high-waisted flared jeans, clogs. You aren't at the Chateau Marmont circa 1974. You are at the Chateau circa right now. The '70s is one of the few decades that has aged well, and when trends from the era come around—as they do in a big way this fall—the bangs are just as shaggy, the Afros just as wild, and the bowl cuts just as groovy. Says hairstylist Chris McMillan, who used to sit in his mother's bedroom in the '70s and watch, transfixed, as she feathered her layers like Farrah Fawcett, "The '70s was the first time I understood the transformative power of hair." McMillan styled and photographed the five actresses on these pages around Sunset Boulevard using his iPhone 6 Plus because while the hair hasn't changed all that much, the rest of the world has.

By Danielle Pergament



McMillan chopped about ten inches from *Mad Men* actress Elizabeth Rice's hair to create a classic bowl cut. Sequined top by Dior. Gold-and-diamond earrings by Jennifer Meyer. Dior Addict Lipstick in Mirage by Dior. These pages: Hair, Chris McMillan; makeup, Christy Coleman; manicure, Ashlie Johnson. Fashion editor: Kelly Atterton. Details, see Shopping Guide.



Sisters Erin and Sara Foster, the stars of *Barely Famous* on VH1, "are naturals for the long, wavy look," says McMillan. Left, on Erin: Silk chiffon dress by Thakoon. Rings by Lady Grey. Onyx ring by Brooke Persich. Makeup colors: Eye Shadow in Notice Me Nudes and lipstick in Champagne by CoverGirl. Right, on Sara: Silk chiffon dress by Anna Sui. Makeup colors: Perfect Point Plus Eye Pencil in Espresso and Outlast lipstick in Phantom Pink by CoverGirl. Details, see Shopping Guide.



“The ’70s was the first time I understood the transformative power of hair,” says McMillan.

“It’s Stevie Nicks and Linda Ronstadt,” says McMillan of the heavy bangs he cut on Heather Lind, an actress on AMC’s *Turn: Washington’s Spies*. Faux-fur jacket by Hilfiger Collection. Swarovski-crystal ring by Vita Fede. Makeup colors: ScandalEyes Eye Shadow Stick in Blackmail and Show Off Lip Velvet in Apollo by Rimmel London. Details, see Shopping Guide.

Retro Modern

These fearless styles, born in the '70s, are being adopted by a new generation of tastemakers.



Bowl Cut

McMillan gave a bowl cut to Rice, saying, "This cut is slightly longer in the back, which gives it more versatility." To style it in true '70s fashion, McMillan blew out Rice's hair with a round brush, taking care to turn the ends under. "If you want to make the cut less Dorothy Hamill, mess it up or wear it wavy," he says. "More texture gives it a cool edge."

Soft Bends

"Ali MacGraw, Marcia Brady, Peggy Lipton—so many women had long hair back then, and the look was very specific. Often the hair had a soft wave to it, and the ends were stringy, like it hadn't been cut in a while."

To give the hair the right amount of wave, McMillan suggests sleeping in a low, loose braid, "but keep the ends out so there's no curl to them," he says. To fake stringy ends, drag a tiny bit of wax or pomade through the bottom two inches of hair and make a messy part.

"Remember that nothing was too perfect back in the '70s," he says.



Long Bangs

When he cut long bangs on Lind, McMillan had two things in mind: "Make the bangs long in the middle and even longer on the sides," he says. "I really wanted to embrace her naturally fuzzy texture, and you can do that only with long bangs, otherwise they'll spring right up." If your hair is straight, like Lind's, simply let the bangs air-dry. If your hair is wavy, use your fingers to pull the bangs straight and blow-dry just the ends (keep the roots a little puffy so they don't stick to your head).



Loose Afro

An Afro is not an introvert's hairstyle. "It's ballsy and powerful," says McMillan. "This is confident hair." If you don't have natural curls but there is some waviness in your hair, scrunch palmfuls of mousse from the roots to the ends of damp hair and use a diffuser attachment to dry it. Wrap tiny sections around the smallest-barrel curling iron you have—and be patient.

The tinier the sections, the bigger the Afro.

BEAUTY SCHOOL: For corkscrew curls with no heat styling required, turn to page 155.



McMillan wanted actress Marissa Neitling of TNT's *The Last Ship* to have a soft, imperfect Afro, so he tugged on some curls to make sure they weren't all uniform. Cashmere sweater by Tommy Hilfiger. Gold earrings by Jennifer Meyer. Makeup colors: Double Wear Stay-in-Place Eye Pencil in Coffee and Pure Color Gloss in Rock Candy by Estée Lauder. Details, see Shopping Guide.

AIR HEADS

Drop the blow-dryer. Unplug the flatiron.
To get the easiest, softest, sexiest
hair, leave it (almost) alone. By Elizabeth Siegel

Air-drying used to be what you did when you were lazy or running late. Now it's a deliberate way of styling your hair just the tiniest bit to produce something better than the wonky cowlicks, droopy blahness, or mushed, possibly frizzy curls you'd get if you left your hair to its own devices. In other words, air-drying is now a thing. And like all things that are *things*, it has a method and a goal: casual bends, loose waves, or nonbunched curls that look cool and unaffected.

Now, about that method: Start by blotting just-shampooed hair with a Turkish towel or cotton T-shirt (but not terry cloth, which produces frizz). Plan on at least an hour for fine hair to dry and about three for thick hair. Then tend to hair just a little as it dries gradually and naturally—and watch all that nothing become something.

If your hair is straight (and you want it to look like Kate Moss's), apply mousse, then tuck it behind your ears as it dries, says hairstylist Bryce Scarlett. You can leave it at that or, to get more bends, divide hair into four sections and twist each away from your face. "The more you retwist as it dries, the more pronounced the waves will be," says hairstylist Teddi Cranford. Try Nexxus Mousse Plus Volumizing Mousse.

If your hair is wavy, rake a light smoothing cream through it, then divide it into two sections and loosely braid each one. Before the braids are completely dry, undo them. "That loosens up the waves so they don't become crimped," says hairstylist Mara Roszak. "If they

do end up too tight, just mist them with a little water and they'll loosen up by themselves." Another approach: Twist hair into a topknot and secure it with bobby pins or a hair clip, leaving the last three inches free. "The ends of wavy hair get way too curly if you tuck them into a bun," says hairstylist Mark Townsend. Try Dove Quench Absolute Supreme Crème Serum.

If your hair is curly, loosen it up by working in mousse, then putting it in a high ponytail secured with a scrunchie. "This pulls up the roots to stretch out the curl," says hairstylist Anthony Dickey, and the scrunchie won't leave a dent. As with wavy hair, you can also braid or twist hair into two sections for really great curls. Start when hair is wet and use alcohol-free, water-based mousse; that kind won't damage curls or make them crunchy, he adds. Try L'Oréal Paris EverStyle Alcohol-Free Curl Activating Mousse.

If your hair is kinky, saturate wet hair with a rich styling cream and then twirl small sections tightly with your fingers. Once your hair is dry, pull the coils apart for gorgeous curls. Try Bumble and Bumble Grooming Creme.

Fix mistakes. If you wind up with a dent from a hair elastic, you can now break out a flatiron. "Twist the ends and then run the iron on top of the twist so you don't make the hair too straight," says hairstylist Adir Abergel. If your hair dried into crumpled, uneven waves, mist texturizing spray to add enough bend and volume to make them pretty and beachy, he says. Try Garnier Fructis De-Constructed Texture Tease.



Adir Abergel braided Maria Sharapova's hair when it was wet and left it to dry.



Model Anne Vyalitsyna's hairstylist Bryce Scarlett told her to sleep with wet hair.



BEAUTY SCHOOL: Ashley and Mary-Kate Olsen both air-dry—for very different looks. Get tips from their hairstylist Mark Townsend on page 155.

FROM LEFT: COURTESY OF ADIR ABERGEL; GARY GERSHOFF/GETTY IMAGES; KEVIN MAZUR/GETTY IMAGES





TRULY, MADLY, DEEPLY

What do these hair oils and styling creams have in common with Stan Smith sneakers and Mansur Gavriel bucket bags? A quiet cool that's elevated them to cult status.

By Hannah Morrill

When a new hair product launches, there's no sure way to know if it will become a cult hit. But we have noticed one really good indicator: It inspires not just love, but theft. Models steal it from hairstylists, friends "borrow" it from friends, and beauty editors snatch it from neighboring desks. It's so good, you want it, and you want it now—criminal codes and social mores notwithstanding. A product goes cult "when people recommend it with passion," says Laura Zaccaria, a senior beauty buyer at Urban Outfitters. "There's an emotional connection." But if we're being totally honest, that whole word-of-mouth thing takes time and works much better if you've got connected friends. We found 12 hair products that get passed around like a hot piece of gossip. Now, to do a little pilfering of your own.

Batiste Dry Shampoo

When this candy-striped can debuted in London in the '70s, American hairstylists started lugging it back from Boots. "I discovered it in the '90s—I'd never seen anything like it," says hairstylist Nathaniel Hawkins. It was better at absorbing oil than the only American version at the time, Pssst. "I carried multiples because celebrities were always stealing it," he says. Batiste is having a revival: There are a ton of dry shampoos around today, but it's still one of the best at soaking up oil without making hair white or stiff. When hairstylist Paul Hanlon used it at fashion shows, models started filching his cans. "Everyone loves its clean smell and the soft volume it creates," says Zaccaria.

Davines This Is a Texturizing Dust

When grungy model-off-duty hair doesn't come naturally, models use this powder to get it. Julia Cumming, a Brooklyn-based muse of Saint Laurent designer Hedi Slimane, sprinkles it on her clean, dry hair. "It fixes that flat, too-clean feeling better

than anything else I've tried," she says. The blend of silica, rice, and açai oil feels wet at first, but it dries to make hair perfectly roughed up. "It's pretty much the strangest product ever, yet it's the one I use most," says Jessica Richards, the owner of Shen, a boutique in Brooklyn. "When I tell people about it, they look at me like I'm crazy because I'm so in love with it and the wet-powder texture sounds insane. Then they try it and get obsessive about it, too."

Christophe Robin Cleansing Purifying Scrub With Sea Salt

French colorist Christophe Robin found that his clients often had itchy, irritated scalps after he dyed their hair. So he stirred together kosher salt and water and massaged it on. "It's an old grandma remedy to help itching, and it was the only thing that worked without dissolving the color," he says. Five years ago, he asked a lab to mix sea salt

and soothing sweet-almond oil. Devotees of his product now include Tilda Swinton, Catherine Deneuve, and Erin Heatherton; many even use it as a shampoo and a treatment for itchy skin. "I was visiting a friend's French country house, and this was in her bathroom," says Laure Hériard Dubreuil, a cofounder of the Webster boutiques in Miami. After hours in the pool, she scooped out a handful, hoping it would condition her hair. Now she dips into her own supply once a week because it makes her hair "lively, soft, and bouncy." This loyalty is partly why Teresa Mitchell, the founder of beautyhabit.com, has a hard time keeping it in stock. "Once it took off, it became our best-selling hair product," she says.

L'Oréal Professionnel Mythic Oil

There are 1,001 hair oils, but this one isn't called mythic for nothing. "I love it more than the other oils because it's so light, I can never make a mistake with it," says hairstylist Ted Gibson. "I use it on wet hair for a smooth

blowout and again on dry hair to add shine." At fashion shows, it's often installed at every hairstyling station because of its ability to make models' overworked, damaged hair look "shiny and touchable and soft—everything the girls' hair isn't during fashion season," says hairstylist Orlando Pita.

Martial Vivot Creme

Boyfriend jeans, boyfriend jacket...boyfriend grooming cream? Martial Vivot, a luxury barbershop in Manhattan, made a line of five natural products for its Givenchy-suit-wearing clientele. And then a funny thing happened: The styling cream disappeared, as in off the shelves in a matter of days. "A bunch of my guys told me how their girlfriends and wives were stealing it from them," says Losi, a stylist at the barbershop. "We might need to make a bigger size." Mitchell says she initially carried the line on beautyhabit.com "because Martial is the chicest men's

MOST WANTED



groomer in New York City, but women started telling us they love it. It's perfection for smoothing flyaways or creating a sleek ponytail."

Oribe Dry Texturizing Spray

If we were to list all the celebrities, hairstylists, bloggers, and fashion designers who are disciples of Oribe hair products, we'd be here all day. So we'll give you the highlights reel: Katy Perry. Cindy Crawford. James Pecis. Charlotte Tilbury. The head buyer for Space NK, Su-Kyun Chung, has fielded emergency calls from store managers when a single customer has cleared out the entire stock of this texturizing spray. "We've never seen anything like it," she says. Fans appreciate the formula's lightness, its oil-absorbing power, and the lived-in texture it produces. And all go bonkers for its scent—a blend of bergamot, jasmine, and sandalwood created by a French fragrance house. Last year, Oribe even bottled the scent as a perfume.

Serge Normant Meta Blonde shampoo

Violet-tinged shampoos are great for brightening cool Michelle Williams blondes. This formula is for the Blake Lively variety. Its temporary blonde pigments remove brassiness but preserve warmth. Mirabelle Marden, a photographer and the daughter of artist Brice Marden, has said she loves the golden tones this gives her hair after it's been colored. Valerie Bruington, a buyer for the beauty boutique Cos Bar, says she's been tempted to stop fellow blondes on the street and press a bottle into their hands. "Blondes tend to have overprocessed hair that just looks a little fuzzy. This is supermoisturizing, so it makes sunny-blonde hair look silkier," she says. "And it makes almost anybody's blonde highlights pop—even brunettes and redheads."

Purely Perfect Cleansing Creme

This unassuming blue bottle put cleansing conditioners (which remove oil and add moisture without using sulfates or suds) on the map. There was a period when posting a testimonial about

Purely Perfect on Instagram was basically a beauty-editor rite of passage. Not only is the paraben- and phthalate-free formula gentle enough to use on curly and relaxed hair, but it also makes even fine hair silky, shiny, and clean. One editor we know hoards a stash in her bathroom in case it sells out (that's happened before).

Shea Moisture Curl Enhancing Smoothie

More than 15,000 women have uploaded YouTube reviews of this thick curl-defining cream—and for good reason. "Our readers are straight-up fanatical about this product," says Cristina Cleveland, an editor at naturallycurly.com, where women have reviewed it, rhapsodically, a whopping 397 times. What looks like frosting in the tub is actually a blend of shea butter, coconut oil, mango-seed butter, and silk protein. "It preserves your curls without making the hair crunchy," says Cleveland.

BRUSH UP

Jimi Hendrix played Fenders. Rafael Nadal plays with a Babolat. Tools are crucial to a master's prowess and act as good-luck charms.

Tangle Teezer. It looks like a kid's toy, but hairstylists love the way it detangles hair quickly without causing damage. "It fits perfectly into your palm, which allows for less of the tugging that makes hair snap," says hairstylist Tommy Buckett.

Y. S. Park 120CS1 brush. This boar-bristle paddle brush from Japan is considered the best of the best. "Boar bristles aren't all the same quality," says hairstylist Robert Vetica. "This is like brushing hair with hair—it's that gentle. And it lasts forever."

Sheila Stotts Removal Brush. "Every hairdresser in L.A. uses this," says Fiona Stiles, who sells it on reedclarke.com. Unlike many paddle brushes, its bristles don't have metal balls that can snag hair. "It's one of my all-time favorites because I don't have to worry about it damaging hair, no matter how quickly I'm brushing," says hairstylist Jen Atkin.



TWENTY-FIVE YEARS
AGO, GEORGE MICHAEL
REFUSED TO STAR IN
HIS OWN MUSIC VIDEO.
INSTEAD, HE GATHERED
FIVE OF THE MOST
BEAUTIFUL WOMEN
IN THE WORLD FOR A
SIX-AND-A-HALF-MINUTE
FILM THAT WOULD
MAKE VIDEO HISTORY.

FREEDOM!

By Patrick Rogers

Linda Evangelista took some persuading. In the fall of 1990, pop superstar George Michael approached her—along with Naomi Campbell, Christy Turlington, Cindy Crawford, and Tatjana Patitz—to star in his next music video, for a song called “Freedom! ’90.” “He thought it would make us into a big deal, that it would be good for us,” says Evangelista. “I was like, Please, we’re here. We’ve already arrived!” But the more the singer talked, the more the model was convinced, until Evangelista (and all the others) agreed to rearrange her schedule. “It was so much fun,” she says of filming late into the night and drinking wine with Michael. “Little did I know that to this day, when someone meets me for the first time, they bring up that video. That’s what they remember,” says Evangelista. “So, yeah, George was right.”

It’s hard to resist a rock and roll anthem about freedom, and almost impossible when it comes packaged with a lush, sexy film starring five of the most alluring women ever to walk a runway. Michael’s video was an instant success, thanks in no small part to a young director named David Fincher, whose dark genius would one day shape big-screen hits like *Fight Club*, *The Social Network*, and *Gone Girl*. What’s even more remarkable is how good it still looks today. By some happy combination of a catchy tune, divine casting, and seductive lighting, the video achieved the most elusive of qualities, timelessness—and according to the recollections of many of the fashion heavyweights who took part in the project, that was no accident.

Peter Lindbergh's portrait of the five supermodels in the January 1990 issue of *British Vogue* inspired the "Freedom! '90" video.



A

s unlikely as it sounds today, the process started with a moment of frustration. Michael rose to superstardom with the duo Wham!, then went solo and sold 20 million copies of his first album, *Faith*. But at 27, he found himself increasingly burdened by the pressures of fame. As he later explained to the *Los Angeles Times*, “At some point in your career, the situation between yourself and the camera reverses. For a certain number of years, you court it and you need it, but ultimately, it needs you more, and it’s a bit like a relationship. The minute that happens, it turns you off.” Michael took a stand: no photos and no more music videos.

The singer eventually blinked, agreeing to make a video for his new song (officially called “Freedom! ’90” because he had recorded another song titled “Freedom” with Wham!), but he still refused to appear in it. Instead, inspired by Peter Lindbergh’s portrait of Evangelista, Crawford, Turlington, Campbell, and Patitz for British *Vogue*, Michael asked the models to sing (or rather lip-synch) the song in his place. “Looking back, the message was clear,” says Crawford. “MTV had changed the face of music—all of a sudden it mattered what musicians looked like. The video had a dark humor. It was saying, If you have to be beautiful to sell music now, let’s just put five beautiful faces in there. But when we were doing it, it was just, hey, this is going to be a really cool video.”

For Annie Veltri, who represented Crawford, Evangelista, Campbell, and Patitz at Elite Model Management, there was nothing out of the ordinary about a request for a model to appear in a music video. The real difference was that, unlike Christie Brinkley shaking her blonde mane in Billy Joel’s

hair; and Carol Brown, the makeup. They had each worked with one or more of the supermodels on ads and editorial projects, but they had never seen a set on the scale of the one Fincher commissioned in a vast hulk of a building in the London neighborhood of Merton. “It was epic,” says Nickerson. “It had a grandeur and a *Blade Runner* feel.”

Although the finished video gives the impression of a gang of friends gathering for a weekend in an abandoned manor house, in fact the 92-sketch storyboard called for each model to film on separate days, with the exception of Evangelista and Turlington, who appear in a scene together. “I was alone; I didn’t see any of the other girls,” says Patitz, who arrived from New York City via the Concorde. (“Those days were so amazing. It was definitely not shabby at all,” she adds.) Each model was assigned a verse to lip-synch, while for the song’s infectious chorus, Fincher envisioned totems of Michael’s career—a guitar, a jukebox, and the leather jacket he wore in his 1987 “Faith” video—spontaneously combusting in a ball of shimmering flame.

Nickerson’s concept for the wardrobe was low-key street style, “a sort of undone beauty,” as she describes it—a contrast to the prevailing look of the time. “Fashion was moving in a very vampy, larger-than-life direction. Women were playing at being big movie stars. So to have the girls undone was slightly different.” Key pieces came from Nickerson’s own closet, like the big black sweater that Linda Evangelista pulls over her head in one of the most memorable scenes, and the studded biker boots worn by Naomi Campbell, which actually belonged to Nickerson’s boyfriend. Most of her budget, says Nickerson, went toward a single wardrobe item: “I had to get the linen sheet that Christy needed. It had to be 60 feet long, and some Irish, particular thread-count linen. Fincher was very specific about everything.”

Guido took his creative cues from each model’s personality and look at the time. “Whatever their thing was at that moment, we kind of accentuated, but not in an extreme

“HE THOUGHT IT WOULD MAKE US INTO
A BIG DEAL, THAT IT WOULD BE GOOD FOR
US. I WAS LIKE, PLEASE, WE’RE HERE.
WE’VE ALREADY ARRIVED!”

“Uptown Girl” or Turlington posing seductively in Duran Duran’s “Notorious” at age 17, the models in Michael’s video would not portray a rock star’s real or imagined girlfriend. The negotiations went smoothly, she recalls, after an initial disagreement over money. “I was like, ‘Oh, no, they’re all getting the same rate’”—\$15,000 a day. “But there was no real question about it: It was George Michael and David Fincher; you didn’t pass that up.”

Fincher had already made a name for himself creating music videos, including Madonna’s “Express Yourself,” which he had directed the previous year. His style was dark and graphic, distinguished by velvety-rich color, moody interiors, and crisp storytelling. In London, the director assembled his creative team for the multiday shoot. Camilla Nickerson, now a *Vogue* contributing editor, styled the clothes; Guido, the

or campy way, so you really got the sense of their true beauty,” he says. The night before her shoot, Evangelista stayed up until 3 A.M. dyeing her short hair platinum on a whim. Onscreen, her white-blonde hair appeared to shine from within under the cool-blue lights of the set. Guido curled Campbell’s hair to highlight her movement for a scene in which she dances solo and pulled it up with a headband to create a 1960s-style “tough chic” for another. He framed Patitz’s face with soft curls and gelled Turlington’s hair back to play up her statuesque form as she crossed the set trailing her linen sheet.

Patitz, who aspired to be an actress, mouthed the words of the song over and over while leaning against a wall dripping with water. In another scene, she posed on a couch coyly blowing smoke from a cigarette, which wasn’t a particular

challenge, since she was a smoker at the time. Crawford spent most of her time topless and coated in glycerin, sitting in an empty bathtub. “I was resting on an apple box to get me up high enough so it wasn’t just my eyeballs peeking out of the tub,” she says.

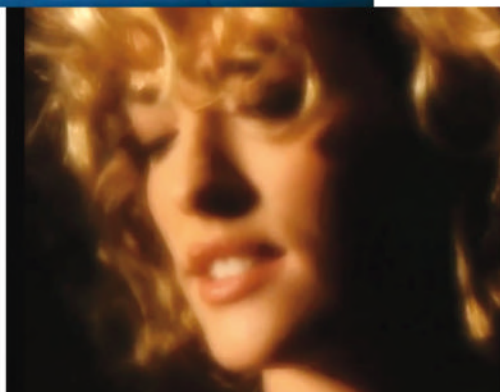
If the setup wasn’t exactly comfortable, she never thought of complaining. “I do remember feeling a little bit like, Oh, why did I get stuck in the tub? I want the big glamour-puss hair. I want to be wearing the heels or blowing cool smoke rings, like Tatjana. But if you were working with good people, you just did what they asked,” Crawford says.

On orders from the director, Crawford’s makeup was to look “completely trashed, as if she’d been in a steamy atmosphere,” says Brown, “so I did the makeup and then oiled it down. The poor girl must have been freezing because it wasn’t hot in there. I remember her walking across that studio so fearlessly and proudly and not making any sort of a big deal that she was wearing only a G-string.”

After the video was released, Brown read an item in a magazine predicting that Turlington’s makeup would spark a revival of blue eye shadow. In fact, the eye makeup was gray and only appeared blue in the cool lighting of her scenes. For Campbell, who was more warmly lit, Brown used a palette of browns with bronze highlights. Evangelista, meanwhile, insisted on lining her lips with a M.A.C. pencil in Spice, one of the company’s all-time best-sellers. “It was about bringing out their personalities,” says Brown. “Cindy was the sexy one; Christy was the cool, classic one; and Linda was the chameleon. She could do anything.”

For all of his supposed indifference to the business of self-promotion, Michael was a presence on the set, and a happy one. “We’d drink red wine and sing songs in the evening because it kind of went on late, and George was just like one of the gang, in the trailers, hanging out,” Guido recalls.

On the final day of the shoot, it was Evangelista’s turn. “I was the last, and they were very concerned about certain spots in the song that the others hadn’t



nailed with their lip-synching, so I had to get those,” she says. “I remember they took the wine away from George and me, and he got mad. But it was a long day,” she says.

The video was in heavy rotation on MTV within a few weeks of the shoot. “I remember watching it and thinking, This is entrancing,” says Judy McGrath, a former CEO of MTV Networks. “The ‘90s was a time of incredible creative freedom, when you had a generation of directors making a new visual language, and you had musicians driving the pop-culture conversation, and ‘Freedom’ kind of kicked off that whole period.”

A few months later, at the conclusion of a fashion show in Milan that marked the zenith of the supermodel moment, Gianni Versace sent four of the models (everyone but Patitz) down the runway. “You could feel there was something kind of orgasmic coming,” fashion journalist Tim Blanks recalled a few years ago. “And sure enough, at the very end of show, the girls all ganged together, mouthing along to ‘Freedom.’ That was a fashion moment of biblical proportions.”

And like all things fashionable, the moment ended. With the chart-crushing popularity of Nirvana’s *Nevermind*, an edgier muse arose from the indie-rock scene, and in 1992, Marc Jacobs famously celebrated the grunge look with his collection for Perry Ellis. The sublimely elegant supermodels would continue their reign, but the era they had defined was over.

Yet to watch “Freedom! ‘90” today is to be struck by qualities that transcend both ‘80s glamour and the ‘90s minimalism that followed. It’s a moving canvas of subdued colors, chiseled features, youth and energy, sex (of course), and addictively bouncy music. On the last day of shooting, Brown decided to break her own rule about not asking the celebrities she works with for an autograph. On her copy of the video’s production booklet, Michael wrote: “Thanks, I never looked so good.” ♦

From top: Campbell, Turlington, Crawford, Evangelista, and Patitz in “Freedom! ‘90.”

Revolution Lipstick in
Native by Urban Decay.
These pages: Hair, Garren
of Garren New York;
makeup, Gucci Westman;
manicure, Deborah
Lippmann. Fashion editor:
Paul Cavaco.

REAL

It would be easy to stereotype Salma Hayek: Major bombshell! Glamour-puss!

PHOTOGRAPHED BY PATRICK DEMARCHELIER

Jelly Jar Gel Eyeliner in
Black by Jane Iredale.

THING

Billionaire's wife! It would also completely miss the point. By Jessica Pressler



Salma Hayek is looking for caffeine. Her distinctive voice rings out across photographer Patrick Demarchelier's New York City studio: "Is there a Diet Coke in this establishment?"

It is late on a Saturday afternoon, and Hayek is jet-lagged, not an unusual state for her. Between her work and her many philanthropic endeavors, Hayek travels constantly, and New York City is the final stop on a mini

tour promoting *The Prophet*, an animated movie she produced that is based on Lebanese poet Kahlil Gibran's book. Earlier in the week, she was in Beirut, then London for a quick visit with her husband and seven-year-old daughter, then Washington, D.C., where she accepted the Kahlil Gibran Award for Individual Achievement from the American Arab Institute. "I'm a citizen of the world, and my country is humanity," she told the audience there. Now, in the studio, someone hands her a bottle of kombucha, which she accepts, yawning lustily.

The Prophet is the story of a man on the verge of heading home after a long sojourn who pauses to speak philosophically to the people of a village on 26 topics, including love, death, family, and work. Platitudinous and vaguely spiritual, the book has become hugely popular since its publication in 1923; excerpts from it are often quoted at weddings and by stoners. Making the film was something of a passion project for Hayek, who was inspired to read it by her Lebanese grandfather and found herself so affected by its lessons that she voiced one of the characters and rounded up financing as well as the participation of people such as Liam Neeson in order, she says, to spread its message. "We live in a time where there's so much violence and so much hate and so much racism, and it's important to remind us of our humanity, and it's a little bit healing," she says. "And I think it's important that we expose our children, our teenagers, to this kind of content."

Her involvement in *The Prophet* underscores something that in retrospect has been evident for a long time, which is that Salma Hayek is not just another big movie actress but a cultural icon and a motivational figure. Her drive to immerse herself in causes—particularly women's issues—rivals Angelina Jolie's. More than one major artist has made fine art based on her image, and five full pages on Brainy Quote suggest that when she speaks, people listen. Maybe in Gibran's prophet's time, there were philosophers roaming the world giving life lessons. In 2015, we have celebrities tell us what to do.

And there could be worse celebrity prophets than Salma Hayek. She built a career for herself, making the transition from telenovelas to Hollywood blockbusters; established a personal brand before that was even a thing; has used her celebrity for good causes; and married a billionaire, whom she actually *loves*, when she was 42.

She also, it must be said, looks amazing, even with jet lag. At 48, her skin has none of the usual bags or wrinkles. Hayek, who says she's never had anti-aging injections or surgery, credits her beauty line, Nuance Salma Hayek, and juices from Cooler Cleanse, which she co-owns, for this freakish youthfulness. But one also imagines that part of

her glow is derived from her life's mission. Her name, in Arabic, means peace, and she may be taking that word as something of a directive.

"I'm upset about the state of the world," she says in that familiar soothing cadence. "It upsets me. So I try to do something, so at least I know that I'm not just sitting with the upsettiness in my stomach."

Like Gibran's prophet, Hayek is on her way home. Her flight back to London is at 7:30 P.M., and the photo shoot has run late, cutting into our scheduled interview time. "Come," she says, beckoning me into her SUV. I am clutching a list of Gibran's 26 topics to ask her about. "OK," she says, buckling her seat belt over her smart black suit. "Let's go."

The first topic on Gibran's list is easy; it's the reason Hayek is eager to get back home: love. "I've never been apart from my daughter for more than two weeks," she says. "And same with François. We don't separate for long periods of time. Never." Nearly seven years have passed since Hayek and François-Henri Pinault, the CEO and chairman of the fashion conglomerate Kering, married in a two-part wedding extravaganza in Paris and Venice, and the woman still gushes over him like a teenager. "I wish I knew [when I was younger] that I was going to fall crazy in love with the perfect man," she tells me. "I was so worried, and I dated some people I shouldn't have dated. You get desperate, and you start seeing

wonderful things in, like, the wrong guys. I also found some pretty good guys. But I wish I could say to myself, 'Hey, chill out. You're going to get a great husband that's going to adore you.' I would have saved myself a lot of personal drama." This is Salma Hayek Life Lesson Number One: Chill out, singletons.

She kisses a photograph of Pinault that I've asked her to comment on. In her view, the periods of absence make the heart grow fonder. "I always miss him when we're not together," she says. "It's sort of nice to miss each other a little bit."

Their daughter, Valentina, was born in 2007, and for a while after that, she let her professional ambitions slide. "I said, 'I don't think I want to work anymore,'" she says. "And it was François who said, 'Oh, no, you're going back to work.' And I said, 'I don't want to.' 'Well, you have to. We're

Beauty Call

Hayek swears by a product that keeps her looking the same as she did in the last century.

What's your biggest skin issue? "The tension in the skin is beginning to give up. And I do use my AM/PM serum. [Hayek has a beauty line called Nuance Salma Hayek.] I swear it works. I'm not lying. But you have to do it every day."

What was your look in high school? "I had different looks. I was punk for a little bit, later in high school. I've explored."

What's the worst beauty advice you've ever gotten? "'You should start Botox.' I have nothing. No filler, no Botox, no peeling, nothing. When I was young, they tried to sell me on the idea: 'If you do it now, then you won't get the wrinkles.' And thank God I didn't do that."

What would you never wear? "I don't like things that make me look fatter than I am. In a supershort miniskirt, I feel nervous. I have a butt. You don't know what's [showing]."



not putting up with some lazy girl in the house. That's not who I married.' And then he said something so beautiful," she goes on. "I don't want to be deprived of your work. I want to watch it, too. And the world has not seen the best of you yet. So you cannot stop until some of that is put out.' So he sort of really pushed me, like, 'Get up on your feet and get out there.' And he was right." Salma Hayek Life Lesson Number Two: "It's important not to lose that part of yourself."

You would suppose and be correct that perhaps not the very best of Hayek is on display in *Grown Ups*, the film she made when she went back to work. But the movie and its sequel, *Grown Ups 2*, were financial successes, and earning money is important to Hayek. "I have a system in my life that I've chosen, where my expenses from before the marriage are my expenses," she says. There's her animal sanctuary, her production company, the juice company, and Nuance. She told Pinault when he proposed to her that she wanted to remain at least partially financially independent. "And he goes, 'I know. That's why I want to marry you,'" she says.

"Maybe that's also part of what works great in my marriage," she adds. "I still have my independence. But he likes it. I have my problems, and I don't have to dump them on him. I take care of them on my own. And I get a lot of respect from him." Salma Hayek Life Lesson Number Three: Always take care of yourself.

As further indication of her independence, Hayek notes that she also still keeps the house in Los Angeles that she bought before her marriage, as well as a ranch. "I love going to L.A. every once in a while. I love going at the time of the Oscars or the Golden Globes, and I see all my friends," she says. "But I can't stay in the La-La Land mentality forever. I have to go back to my things. And every year we must go to the ranch. The chickens really don't care what I'm wearing. They love me, and I'm just there with my garden and my animals and my tree house, and I need that." Salma Hayek Life Lesson Number Four: Glamour-free periods are necessary for maintaining sanity.

"I always look at it this way," she says. "I swim really well, but I'm not a fish. I can be a part of a jet-set kind of world for a specific amount of time and enjoy it. But that's never going to be me full time, never, never, never." She shakes her head vehemently.

Hayek isn't going to have a lot of time to hang out with the chickens in the near future. In addition to *The Prophet*, she has a slew of movies in various stages of production, "some of the best work of my life," she has said. In particular, Hayek is taking her husband's challenge head-on with *Tale of Tales*, a twisted fantasy based on seventeenth-century fairy tales in which she plays a wicked queen, and she's especially excited about *Septembers of Shiraz*, which she produced and costars in with Adrien Brody. "He's amazing, incredible," she rhapsodizes. Salma Hayek Life Lesson Number Five, though unspoken, seems to be: Lavishly compliment other people, which also makes you appear saintly. (I mean, who in the world has wonderful things to say about working with Russell Crowe? Hayek does, when I ask her about a film they did together.)

"I play a Jewish-Iranian woman in 1979, married to him," she says of Brody. "And I had to do the accent, and I did a good job. I'm proud. I didn't even have a dialect coach on the set, and I got away with it. The Iranian people tell me it's very good." Salma Hayek Life Lesson Number Six: If you're good at something, go ahead and say so.

Her discovery of this latent ability reminds Hayek of an experience she had in 2002 when she was preparing to play Frida Kahlo, the role that earned her an Oscar nomination. The actress, who had never painted before, hired a teacher. "After 20 minutes, she goes, 'OK. You're ready for the film. You look like you've been painting your whole life.'"

Hayek widens her eyes meaningfully. "And I go, 'I've never held a brush before.' She goes, 'You look like you've been painting your whole life. And not only that, I think you might be good.'" The point, she goes on to say, is Salma Hayek Life Lesson Number Seven: "There are so many things that you're scared of doing. And then somebody pushes you. It's amazing, you know? We underestimate what we can do under pressure." The car is pulling up to the airport. The driver informs us that there are paparazzi waiting outside, and Hayek starts fussing with her hair. Salma Hayek Life Lesson Number Eight: Always make an effort.

There are still a few of Gibran's topics that we haven't covered: food and drink. "I have developed a taste for French wine," she says, smiling wickedly. Earlier, she'd told me, much to my disappointment, that her closet is not automatically filled every season with Gucci, Balenciaga, Alexander McQueen, and other clothes from her husband's fashion empire. "He's got all these rules and principles I have to follow," she says. "But he's happy to get me anything I want. I've never heard 'no' from that mouth."

Love, marriage, children, work: We have covered most of the 26 topics. All that's really left is a tough one: death. It is, she notes, what brought her to *The Prophet* in the first

place. "My grandfather is the first person in my life that died," she says. "It's a gift that whoever passes away gives to you, because only through being confronted with death do you start thinking about the meaning of life."

Not to mention valuing your own. Hayek throws out one more lesson as she bounces out the door, something everyone should aspire to. "I will go knowing that I had a really, really full life and that I experienced this world in so many different ways," she says. "I'll go in peace. I'll go knowing I did most of it." She hops out of the car, some distance to the ground. "*Hasta la vista, chica.*" ♦

A Word About Hair

Hayek's naturally curly hair leads something of a double life. "When I'm wearing something where there's a lot going on, it's better to pull it back or make it straight," she says. "Or with something very clean and severe, sometimes it's nice to do straight hair." If she's at home, she lets it go wild. "François always tries to make me wear the hair curled—if it was up to him, it would always be down, and it would always be curly. He says I look the best like that." Her seven-year-old daughter is not so sure. "Valentina sometimes says, 'Mom, you could brush it or something when you come to pick me up at school.'"



1995
With Antonio Banderas in *Desperado* "I had to do all my own stunts. I still have injuries from the sequel. I have, like, two herniated disks. That was tough. But you know what? Antonio pushes you because he wants to do all the stunts, and then you can't be, like, the girl is not as strong or something. And it's so much work. Because he just wants to do everything."



1997
With Russell Crowe in *Breaking Up* "My Russell. [Touches his face.] Look how young we were. It was such a great script. But the movie was not as good as the script. Not our fault. But I'll tell you, I did enjoy working with that Russell. He's a genius actor. And we worked really well together."



1999
At the premiere of *Eyes Wide Shut* in Los Angeles "I was crazy and young and willing to try anything. An adventuress."



2006
With Colin Farrell in *Ask the Dust* "I discovered South Africa, which I fell in love with. I was not prepared to love that place so much. I've never seen sunsets that were better. And I really liked the film. Unfortunately, when it came out, everything that could have gone wrong went wrong at the same time. It was a disaster, and unfortunately no one saw it. But it was a lovely film."

With Blake Lively in *Savages* "This is a scene that Blake and I practically wrote ourselves, under the supervision of Oliver Stone. But he sort of let us just run with it. We would submit it to him, and he would make changes, and we'd go back, and we'd work on it together. And we really enjoyed doing it. And then in the moment, I also improvised a lot of stuff, and he was laughing in the background. We had to do another take. There were many lines in here that I wrote that made it into the trailer. 'There's something wrong with your love story, baby.'"



2012
With Pinault in *Venice* "Oh, my God, this is—my baby. Oh, my God, he's so handsome. Isn't he just the handsomest man? I'm taking this picture with me. I'm going to look at it on the plane, the whole way. We love Venice. It's a very romantic place for us. That's where we met. [The photo information] says we were going to Harry's Bar. We like bars. We like the pubs in London. We love to watch the soccer matches. We love a team in France called Rennes. But now in London we're supporting Arsenal."

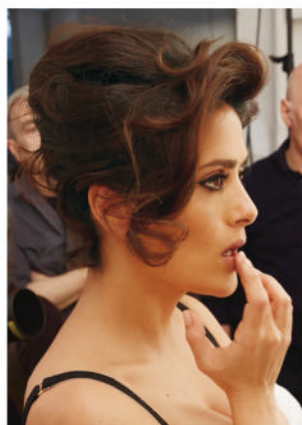


2014
At the Cannes Film Festival "I guess we were not supposed to make political statements. I sort of got in trouble."

At a gala for the "Alexander McQueen: Savage Beauty" exhibit in London "Alexander McQueen, when he was alive, really wanted me to wear this for something very special. I refused to try it on. It's a very long story, and it's so personal. And...then he died. One of the reasons I didn't wear it—I wouldn't try it on—[was] because it's this length. And I'm five foot two. And this is like that, with this tiny waist. Everything that by the rules you know you could never do was in this dress. So I refused. When it was the time for his exhibition, Sarah [Burton] sent it to me, partly as a mistake. I said, 'I want to see it anyway, because I never saw it in person. It has a special story and a connection with my friend, and I just want to see it to remember him.' It was almost in pieces—it was very old. I was so emotional when I saw it. I said, 'I just want to try it on.' It fit perfectly. So I wore it that night, and I wore it in his honor, and I did say to him, 'You were right, and I was wrong.'"



BEAUTY SCHOOL



FROM PAGE 24

Create Salma Hayek's Updo From Our Cover

Hairstylist Garren softened the classic French twist. Here's how.

Comb

damp hair with a pump or two of smoothing oil, then rough-dry with a diffuser, using your fingers to lift the roots and add volume.

Coil

small sections of hair around one-inch hot rollers. Once they cool, remove and use your fingers to tousle hair gently with a mix of styling paste and hair oil.

Clip

the hair loosely into a French twist, securing with large hairpins from nape to crown and letting the front sections fall naturally around the face.

FROM PAGE 98

WING IT

Iggy Azalea's makeup artist Priscilla Ono shares her foolproof five-step process for the perfect cat eye.



FROM PAGE 86

Done in 60 Seconds

For this cool macramé effect, braid a two-inch section of hair. Hold the middle section of the braid in one hand, then pinch the remaining two pieces together and slide them up with the other until you get the zigzag shape. Pin the ends in place—it's really that easy.





FROM PAGE 136

YOU (YES, YOU) CAN HAVE AN AFRO*

*even if you have straight hair

1. Cut your least-favorite cotton T-shirt into skinny strips about three inches long.
2. When your hair is wet, comb it thoroughly and work in a few palmfuls of mousse.
3. Take a tiny—even tinier than that, no wider than a pencil—section of hair and pull it down.
4. Start making your rag curls. Pulling a section taut, place a strip of cotton at the ends and roll the whole package up to the roots. Tie it tightly.
5. Now do the tiny curls all over your head. (This will take at least two episodes of *True Detective*.)
6. Wait for your hair to dry, which might take another few episodes. (If you want to blow-dry with a diffuser, don't disturb the little bundles.)
7. One by one, take out the rags, separating each curl as you go. No hair spray is needed, believe it or not. OK, unless you have truly fine, verging-on-slippery hair, in which case you can spritz all over with a light-hold flexible formula before proceeding to the last step.
8. Fluff up your new ringlets with your fingers and voilà: the Afro for the straight-haired girl.



FROM PAGE 138

Air-Dry Like an Olsen

Mary-Kate and Ashley Olsen's waves are lived-in without being frizzy—and they're 100 percent created by air-drying. Their hairstylist Mark Townsend's technique:

Stop frizz. Use mousse on wet hair; it smooths hair while adding hold. "Look for words like 'nourishing' or 'moisturizing' on the bottle," says Townsend. Or just try one of his favorites: Tresemmé Perfectly Undone Wave Creation Sea Foam or Dove Style + Care Nourishing Curls Whipped Cream Mousse (Townsend works with Dove).

Rake it in. Almost everyone scrunches mousse into their hair, and almost everyone should stop. "You're messing up the cuticle, and without heat you can't smooth it down," says Townsend. Comb a palmful of mousse through damp hair instead.

Do the wave. To get soft bends, like Ashley (left), loosely braid your hair—emphasis on loosely. "You want a big braid for nice, even waves," says Townsend. And if you twist and clip that braid into a bun a few inches below the crown, you get more body as it dries. "I always set Ashley's hair this exact same way," he says.

Add some edge. Mary-Kate (right) prefers less volume, so Townsend flattens out her roots and creates a ropier look. Make two loose braids and wait an hour. Then shake them out and slick the roots straight back with a bit more mousse. "My assistants look at me like I'm crazy for using mousse on dry hair, but it's lighter and less obvious than gel."



FROM PAGE 34

Artistic License

Our favorite nail art of the moment couldn't be easier.

1. Apply a thin layer of basecoat to each nail and let it dry.
2. Cut ten thin (an eighth of an inch or so) strips of regular old Scotch tape. Apply one strip horizontally across the midpoint of each nail. Use *Allure & Butter* London Nail Lacquer in So Major on the bottom half of the nail and let it dry for at least five minutes.
3. Paint *Allure & Butter* London Nail Lacquer in Violet's Revenge on the top half of the nail. Let it dry for another five minutes.
4. Carefully remove the tape. Apply your favorite topcoat, being sure to coat the edge of the nail to prevent chips.



SHOPPING GUIDE

Cover: Stella McCartney Lingerie bra, \$80. Stellamccartney.com. **Cover Look, page 24:** Bottega Veneta leather-polyurethane-and-crocodile coat, \$11,000. Bottega Veneta stores. Gucci hat, \$525. Select Gucci stores. Gucci tulle dress, \$3,600. Select Gucci stores. **Fashion Bulletin, page 55:** Dior leather dress, \$6,100; sequined top, \$2,800; and leather boots, \$2,050. Dior stores. **Head Turners, page 121:** Prada cotton jackets, \$2,790 to \$4,300; satin jacket, \$4,000; mohair sweater,

\$590; silk shirt, \$830; and pins, \$375 to \$850. Select Prada stores. **Page 123:** Fendi wool coat, \$5,700; leather dress, price available upon request; calf-hair dress, price available upon request; cotton top, \$550; and headband, \$450. Fendi, N.Y.C. 212-897-2244. **Page 124:** Sportmax alpaca dress, price available upon request; viscose dress, \$2,990; and wool sweater, price available upon request. Sportmax, N.Y.C. 212-674-1817. **Page 127:** Emilio Pucci silk dresses, prices available upon request. Select Emilio Pucci stores. **Page 129:** Alexander

Wang wool dresses, cashmere turtle-necks, viscose turtleneck, and viscose skirt, prices available upon request. Alexander Wang, N.Y.C. 212-977-9683. **Page 131:** Burberry silk dress, \$3,295. Burberry.com. Chloé velvet dress, \$3,795. Bergdorf Goodman, N.Y.C. 800-558-1855. Etro silk dress, \$5,225. Etro, N.Y.C. 212-317-9096. **Back to Cool, page 133:** Dior sequined top, \$3,500. Dior stores. Jennifer Meyer gold-and-diamond earrings, \$14,750. Barneys New York, Beverly Hills. 310-276-4400. **Page 134:** Thakoon silk chiffon dress, \$3,950. Net-a-porter.com. Lady Grey rings, \$156 to \$192. Ladygreyjewelry.com. Brooke Persich onyx ring, \$90. Brookepersich.com. Anna Sui silk chiffon dress, \$530. Anna Sui, N.Y.C. 212-941-8406. **Page 135:** Hilfiger Collection faux-fur jacket, \$1,900. Tommy Hilfiger, N.Y.C. 212-223-1824. Vita Fede Swarovski-crystal ring, \$525 for similar styles. VitaFedecom.com. **Page 137:** Tommy Hilfiger cashmere sweater, \$129.50. Tommy Hilfiger, N.Y.C. 212-223-1824. Jennifer Meyer gold earrings, \$2,200. Barneys New York, Beverly Hills. 310-276-4400.

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WHAT'S THE BRAVEST THING YOU'VE DONE?

When stars risk their lives on camera, they usually do it with the help of stunt doubles or CGI. But that doesn't mean the rush of adrenaline is fake. We asked celebrities at the Academy Awards, the Tribeca Film Festival, and the Film Independent Spirit Awards to reveal a demonstration of real courage.

"I jumped out of a plane once with a guy who was on crutches, missing teeth, and missing two fingers as my instructor," said **Michael Keaton**.

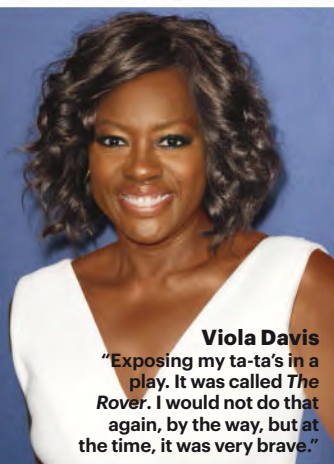
Gina Rodriguez of *Jane the Virgin* is also a thrill seeker. "I used to be a race-car driver. I'm a little wild." Transgender model **Andreja Pejic** spoke of something that required a different kind of fortitude: "Coming out to my mom at the age of 14 was one of the hardest things I've ever had to do. It felt very brave." And **Laverne Cox's** most daring act? "Reality TV!" —JEFFREY SLONIM

Photographed by Patrick McMullan



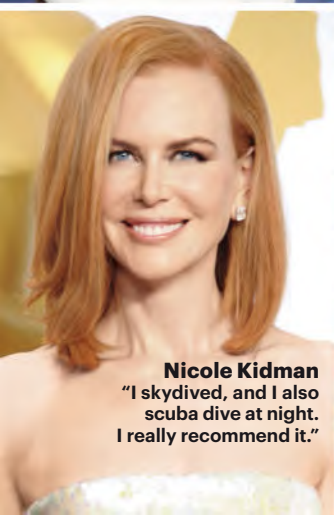
"I went on a shark-diving holiday. I was under water with 300 sharks. That was pretty cool."

—MARGOT ROBBIE



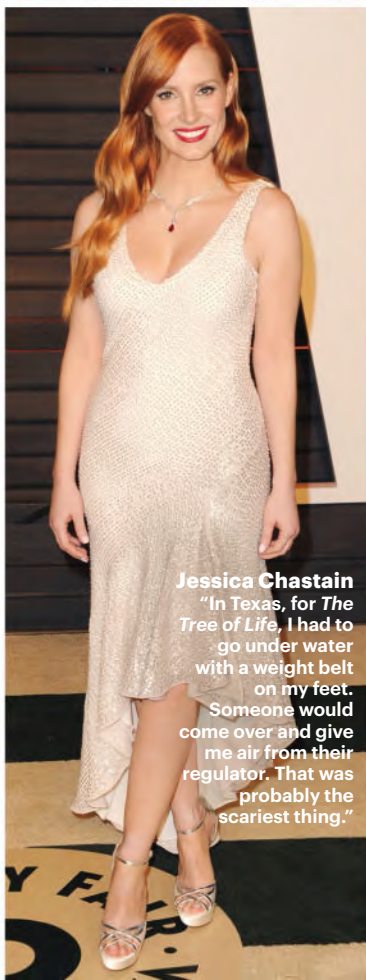
Viola Davis

"Exposing my ta-ta's in a play. It was called *The Rover*. I would not do that again, by the way, but at the time, it was very brave."



Nicole Kidman

"I skydived, and I also scuba dive at night. I really recommend it."



Jessica Chastain

"In Texas, for *The Tree of Life*, I had to go under water with a weight belt on my feet. Someone would come over and give me air from their regulator. That was probably the scariest thing."



Julia Louis-Dreyfus

"Give birth, man."



Rachel Zoe

"I think flying in that tiny plane from St. Martin to St. Barts is pretty dangerous. I'm not going to lie. And I dread it every year."



Amanda Seyfried

"I jumped off a cliff. I had to do it for *Mamma Mia!* And that was hell."

nature's secret to healthy hair.

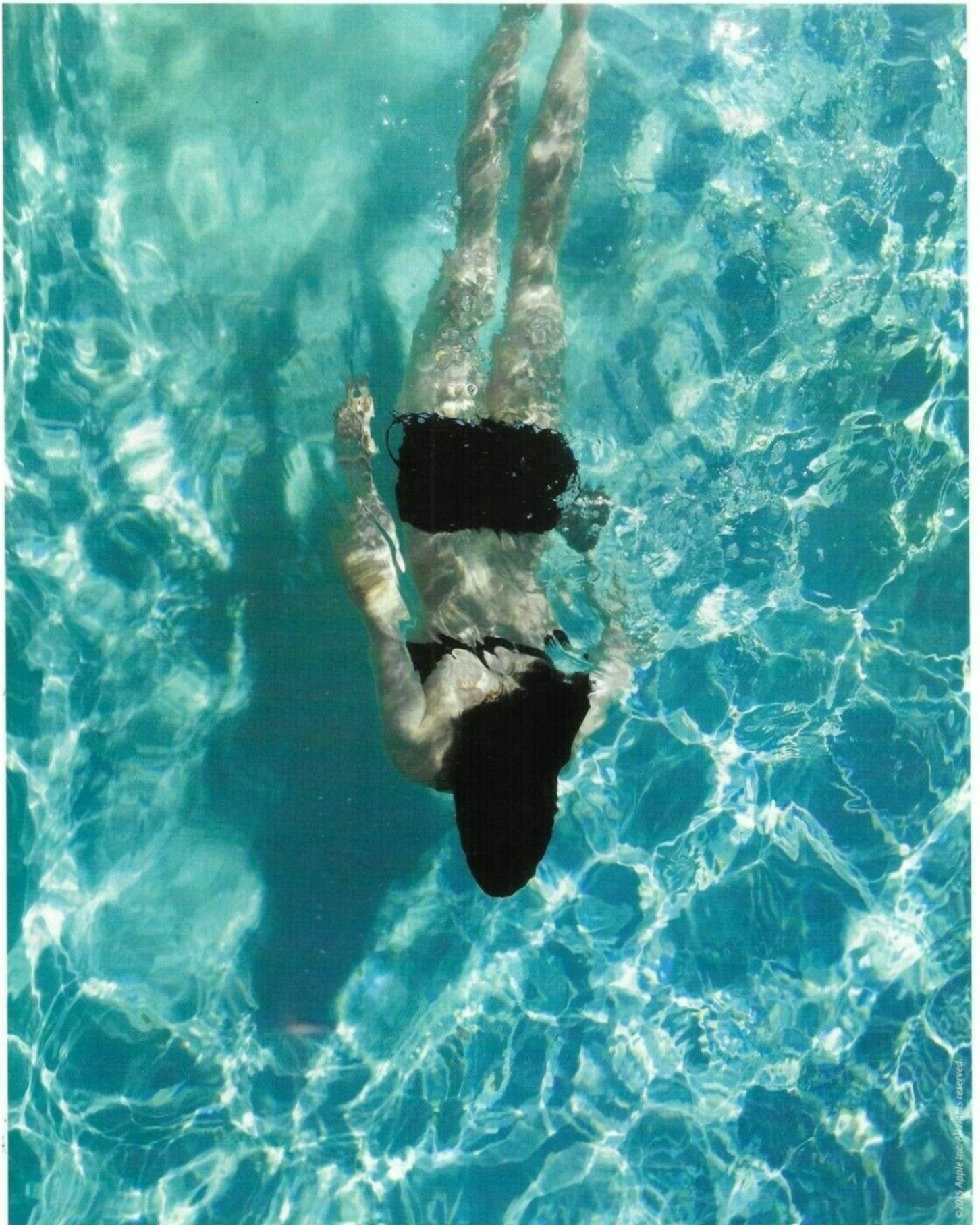


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